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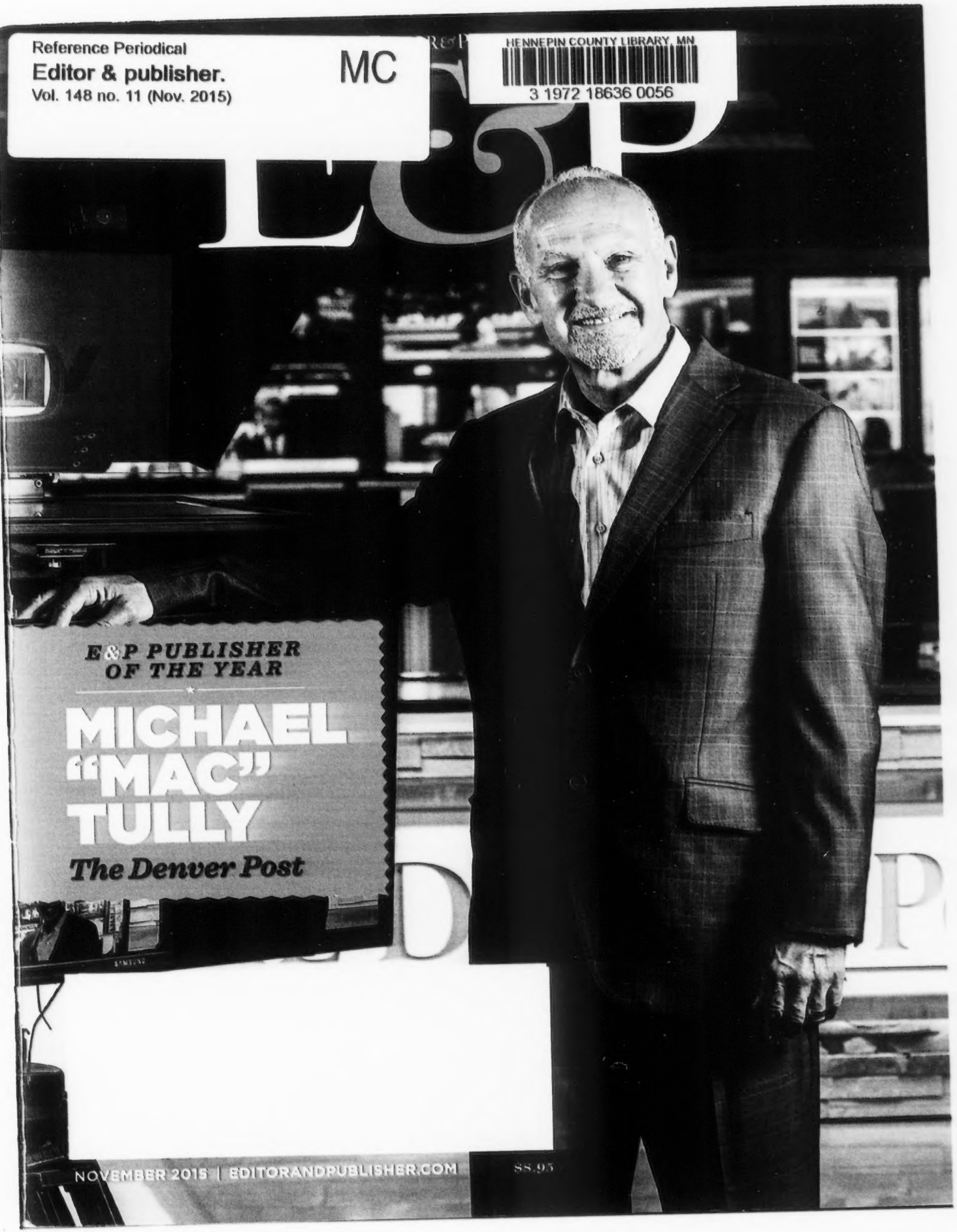

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editorial

Up and At 'Em

This year's call for nominations for our 2015 Publisher of the Year yielded more than 40 names. We looked for a successful newspaper publisher, who understood that the "accelerating pace of change in today's information age (required) a greater need for effective leadership." These men and women acknowledge the constant changes in the industry, but they don't let their struggles keep them down. They rise to their feet and press on because that's their job. We read about publishers who brought companies back from bankruptcy, encouraged innovations in the newsroom, and celebrated victories in the advertising department. So, thank you to everyone who sent in a nomination.

At the Observer Publishing Co. in Washington, Pa., publisher Tom Northrop was recognized for leading his company through some tough decisions, such as shuttering their press and outsourcing their printing to a local partner. "Although this was tough on Tom in many ways, it was the right move for our company," wrote Matt Miller, chief revenue officer. "Through his leadership, we are now a company without debt. In fact, we have money in the bank and turn a profit year after year."

Brenda Speth of the *Napa Valley Register* in Napa, Calif. guided her paper through a 6.0 earthquake last summer. Although their office was damaged, the paper never missed a deadline. "She maintained operations, budget and morale through the disaster and the following year," wrote editor Sean Scully. "At the same time, she has presided over the implementation of new regionalized editorial, advertising, and production systems, which would have been challenging even without the mayhem wrought by the earthquake."

Robin Quillon of the *Tribune-Democrat* in Johnstown, Pa. was recognized for being "an innovator and high-energy leader," instrumental in maximizing revenue opportunities, such as a bridal expo, an upcoming inaugural ice festival, and revamping the paper's TMC product, which resulted in an 140 percent revenue increase.

POLITICO publisher Robert Allbritton was acknowledged for pushing his newsroom hard for quality, sustaining a strong and enduring business model, and for his self-confidence and believing in media for the right reasons.

We even received a nomination from *Lithuania Morning*, honoring its publisher.

It just shows you that near and far, publishers are giving 110 percent of themselves.

Our 2015 Publisher of the Year has seen it all: the ups and downs of the industry, the decline of print and the rise of digital, but Michael "Mac" Tully, *Denver Post* president and chief executive officer, keeps on climbing upward. Tully's publishing experience has taken him from Kansas City to San Jose. Now that he's been at Denver for two years, he calls it the "pinnacle" of his journalism career. He's quick to give credit to his editorial and advertising teams for creating innovations and leading the charge toward a healthy, viable future, but he also understands that to be a publisher in today's industry, you're going to get knocked down, but what matters is that you get back up.

Next year, we will put out another call for nominations, and we're looking forward to reading more about the publishers who are overcoming hurdles and testing their limits. The role of publisher will continue to morph and adapt, but one thing will remain: their persevering spirit.—*NY*

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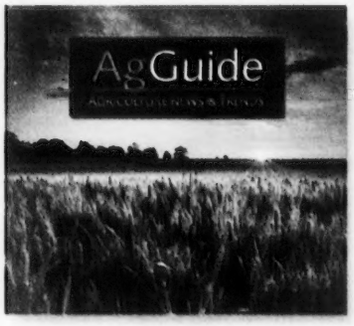
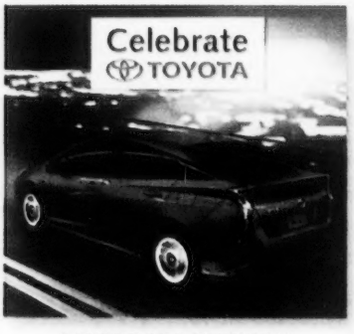


AG GUIDE

WHAT'S NEW 2016



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When social media backfires

Editors have always had to make the decision on what goes on the front page, but with social media like Twitter and Facebook, editors and reporters now have to think twice before they hit share or publish ("Editorial: Gazing into the Abyss," October 2015). I think what happened with Virginia journalists Alison Parker and Adam Ward was horrible, but their on-air deaths shouldn't have appeared on my social media newsfeed.

JOHN C.

Start planning for the future now

Your article on VR journalism shows exactly why newspapers need to get on board with this kind of technology ("Racing into Another Dimension," October 2015). It also needs to start in the college newsrooms as future journalists enter the professional world. Not only are digital skills important for young journalists, but being able to predict and work in this kind of environment will properly prepare them for the industry in five or 10 years.

BILL

Digital evolution

Yes, we are living in the future! ("Racing into Another Dimension," October 2015). Journalists who aren't experimenting with VR right now will be left behind as these advances become the norm in the newsroom.

D. HANSON

Education is key

I remember when computers and the Internet transformed newsrooms, and now we have headsets and chairs that can virtually tell stories. ("Racing into Another Dimension," October 2015). Our resources might be limited right now, but we can't afford to not experiment with new technologies. This article was very informative and proved to me we need to educate ourselves on what's to come.

G. SMITH

Taking charge and finding solutions

What a refreshing read! ("Up to the Task," October 2015) So many times we read about the negatives in this industry that we hardly ever hear about the good. Inspiring to know that newspaper leaders in different positions and different markets are taking charge and finding real solutions to real problems. It isn't easy, but it can be done!

K. WILLIAMS

Correction

In "The Accidental Publisher" (September 2015) Jacquee Petchel's name was incorrectly spelled. *E&P* regrets this error.

Send us your comments

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[the A section]

VOLUME 148 FOR THE MONTH OF NOVEMBER 2015 ISSUE 11

Look Ahead

Increasing Visibility

MIT researchers create a browser extension to help bring more audiences to newspapers

By Adreana Young

In front of many stores it's easy to spot a newsstand, where printed on the side in bold lettering is the newspaper's name. However, this isn't the case with many digital news sites.

Enter Matt Carroll, research scientist at the Future of News initiative at the MIT Media Lab and Catherine D'Ignazio, an assistant professor at Emerson College and research affiliate with MIT, creators of NewsPix, a Google Chrome extension that enables news sites to become more visible to audiences.

Matt Carroll, research scientist at the Future of News initiative at the MIT Media Lab

Catherine D'Ignazio, assistant professor at Emerson College and research affiliate with MIT

"A big problem for digital newsrooms is letting readers and viewers know that, yes, they exist and are doing good work. People often don't remember to visit digital news sites because once they are out of sight, they are out of mind," Carroll said. "NewsPix subtly reminds people that a great newsroom exists, and you really should check out their work...It simply, effectively illustrates the good work they really should—need—to check out."

NewsPix is simple. After downloading the extension on Chrome, click open a new tab, and rather than seeing a blank page, a newsworthy photos from the local newsroom will appear.

With NewsPix, a newspaper's website can gain back some of the attention social media has largely taken over. This is especially useful for smaller newspapers said Carroll, a former *Boston Globe* reporter.

Alberto Ibarguen, president and CEO of the Knight Foundation (who funded NewsPix) said they wanted to focus on smaller newspapers because many local newspapers have been hit harder than national brands such as the *New York Times* or *Washington Post*.

A screen shot of one of the photos viewers seen from the *Keene* (N.H.) *Sentinel* using NewsPix.

The greatest challenge with NewsPix so far has been the technical issues. Currently, NewPix only works on Chrome, but Carroll said they're working to extend the extension to Firefox.

At the time *E&P* spoke with Carroll, he said the *Keene* (N.H.) *Sentinel* was the only official newspaper working with NewsPix.

"NewsPix is aimed at getting people more engaged with their news, and we hope we can achieve that goal," said Cecily Weisburgh, assignment editor of the *Sentinel*. "People get their news in many different ways these days, and we hope to continue trying to reach people where they are."

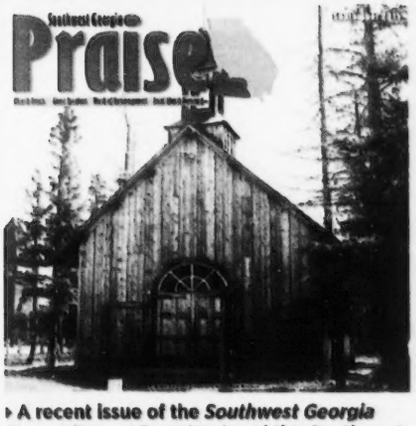
According to Carroll, the *Sentinel* has about 165 active users. "An excellent number for a small news organization," he said.

"We're very excited with how well it's going with the *Sentinel*'s site (sentinelsource.com)...those readers have seen about 30,000 impressions of Keene pictures. That's a big number," Carroll said.

Carroll, D'Ignazio and the NewsPix team are also working on rolling out a mobile version of the browser extension. Newsrooms interested in working with NewsPix can contact Carroll at matt54@media.mit.edu.

Filling the Niche

The Albany Herald introduces new publications to expand readership



▸ A recent issue of the *Southwest Georgia Entertainment Beat* (top) and the *Southwest Georgia Praise* (above)

To find new readers, *The Albany Herald* in southwest Georgia recently launched three niche publications targeting specific local markets. The free monthly tabloids include *Southwest Georgia Health Beat*, *Southwest Georgia Entertainment Beat* and *Southwest Georgia Praise*, covering health and wellness, entertainment, and religion, respectively.

"After a strong look at southwest Georgia and reviewing the gaps of medical, entertainment and churches, it made sense to create a niche division," said the paper's general manager Ken Boler.

In addition to filling a need in the region, Boler said with all of the *Herald*'s offerings, including *SWGA Entertainment Beat*, *SWGA Health Beat* and *SWGA Praise*, the newspaper will reach a much wider audience.

The paper now has a circulation of 142,000 readers and an additional 338,000 on mobile and 129,000 on albanyherald.com.

According to Boler, to find print audiences, *SWGA Entertainment Beat* was distributed to hotels and college campuses while *SWGA Praise* was added to more than 2,225 churches in the region, and *SWGA Health Beat* partnered with Mayo Clinic and The American Cancer Society.

Each publication is supported by advertising dollars, and Boler said "It's important to secure anchor advertisers before rolling the first edition off the press."

"By month three or four you should see the desired level of advertising growth along with reader interest," he added.

While the new niche publications have been successful so far, Boler said the greatest challenge is making sure to maintain local and regional content sources.

"Keeping the content and reader interest high is key in the first 90-days as you are cutting the product into new markets," Boler said. "Having a diverse rule in place for the content is important as well. We aim to produce products which reflect the markets that we serve. *SWGA Health Beat*, *SWGA Entertainment Beat*, *SWGA Praise* needs to service and touch everyone from all walks of like each month."

If publishers are interested in launching their own niche publications, Boler suggested looking for holes in your market and taking a risk.

In addition to these publications, the *Herald* plans to launch another southwest Georgia publication by early 2016.

For now, Boler said they're focused on growing these three publications to their full potential. Currently all content in these publications can be found on the paper's website. By 2016, *SWGA Health*, *SWGA Entertainment Beat* and *SWGA Praise* will all have matching micro-sites, allowing for more exposure and revenue opportunities.—*AY*

▸ Ken Boler, general manager for the *Albany Herald*

Did You Hear?

"For writers, wading into comments doesn't make a lot of sense—it's like working a second shift where you willingly subject yourself to attacks from people you have never met and hopefully never will."

▸ Jessica Valenti, columnist and staff writer for *Guardian US*, on how comment sections on news sites do more harm than good

From Newspapers to Drones

Hersam Acorn Newspapers rebrands itself to HAN Network

For Hersam Acorn Newspapers chief executive officer Martin Hersam, it was time for a change. So for nine months, Hersam strategized and planned: how could he turn his traditional media company in Ridgefield, Conn. into a contemporary media powerhouse?

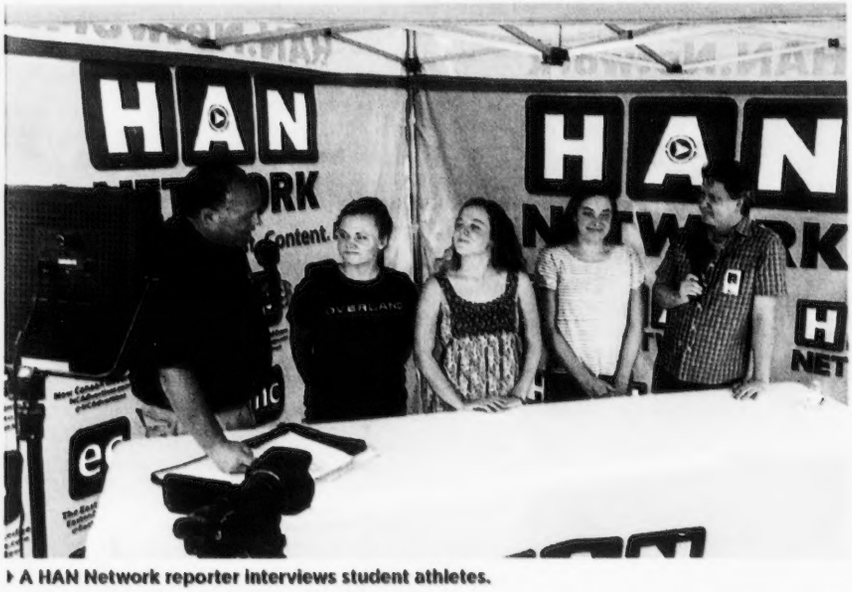
"Our newspaper business was suffering like everyone else's," said Hersam. "So we wanted to plan out our future." His newspapers include the *Darien Times*, *NC Advertiser* and *Trumbull Times*.

When Hersam was planning the rebranding, he said they were looking for a differentiator. "Everyone's got a website. What can we do to be different? Not just to be different, but different with a strategy."

In August, his plan became a reality. Now called HAN Network, the newly rebranded company offers news and sports television and radio broadcasting, a native advertising arm, social media, mobile, newspapers, and their printing company Trumbull Printing.

After realizing many people involved with company had backgrounds or talent in TV broadcasting, the strategy was to focus on live sports broadcasting. It didn't take long for the network to position itself into the broadcaster seat in tri-state area of Connecticut, Vermont and New York, something Hersman said "came at a pace (they) couldn't imagine."

▸ Martin V. Hersam, chief executive officer of HAN Network



▸ A HAN Network reporter interviews student athletes.

HAN Network already has become Connecticut's Fairfield County official broadcaster for live local sports through 2018. While switching to a more broadcast based company can carry a hefty price tag, Hersam said the price for much of the technology is coming down.

However, Hersam said the most difficult part of rebranding for a company that once primarily offered newspapers and is now shooting videos with drones (ow.ly/S6IoN) and focusing on live broadcasting is "getting people to understand what you're doing."

"You have to tell the story," he said. "It's all hands on deck telling the new story."

In order to do so, Hersam and his team spent 11 days in August on the road traveling to 17 local high schools interviewing nearly 400 student athletes and coaches. They produced 195 video interviews and garnered hours of view time and thousands of social media views.

Visiting the local high schools broadened the HAN Network's demographics, bringing more awareness to the new broadcasters and showcased what the newly rebranded company's can do.

"It was really exciting to see kids and families engaging with the brand," Hersam said.

Moving forward, HAN Network plans to increase its daily live streaming video of news and lifestyle programming.

For more information, visit han.network.—*AY*

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COMMUNITY ★ TABLE

American Profile

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It's Alive!

North Dakota Newspaper Association contest shows newspapers are not dead

What do newspapers and zombies have in common? No, it's not their insatiable hunger for knowledge—it's the fact that despite reports of being dead, they're very much alive.

That's the message Cecile Krimm, president of the North Dakota Newspaper Association and editor and publisher of the *Journal* in Crosby, N.D., wants to spread with "It's Alive," a zombie themed newspaper contest. The goals of the contest include generating subscriptions, connecting with a younger audience and helping dispel the myth that newspapers are dying.

The contest offers readers a chance to win a grand prize package valued at $5,000 with a trip to Washington, D.C. during National Newspaper Week.

"It's funny, there's a whole lore with zombies. Young people can recite to you all the ways you can kill a zombie... Similarly, newspapers have developed a lore," Krimm said.

From radio to television and now the Internet, Krimm said people have been predicting newspapers' demise for decades. However, she said newspapers shouldn't be afraid of the Internet because it isn't killing newspapers, rather it

Wise Advice

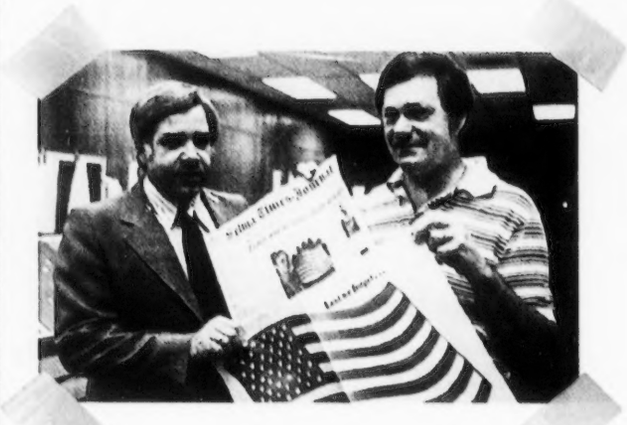
Hal Brody

"What's the best piece of business advice you've ever received?"

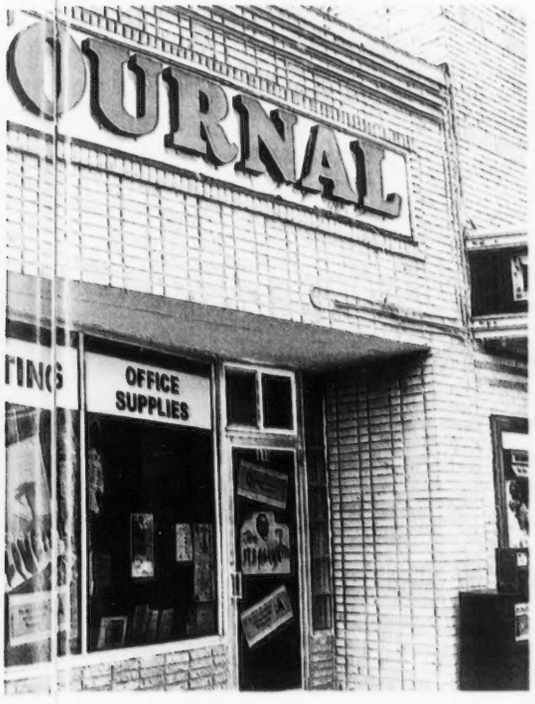
Hal Brody, the publisher and founder of the *Kansas City Pitch*, once told me that if I wanted to really know what was going on with my sales team, to put my desk as close as possible to where the sales team had their offices. Being an editor before becoming a publisher, I was not looking forward to the move, but it yielded great results, mostly in my education in understanding the sales process. I've used this approach with various parts of our company, and as we've been downsizing to maintain flexibility in this new environment, we all have our offices pretty close to each other now. That's done a lot to maintain team spirit in challenging times.

John Heaston is the publisher and editor of Pioneer Publishing in Omaha, Neb., a group of media channels including The Reader, El Perico, *TheReader.com and OmahaJobs.com. He is a board member of the Association of Alternative Newsmedia and also sits on the marketing committee for the National Association of Hispanic Publications.*

From the Archive



***Selma* (Ala.) *Times-Journal* editor Paul Davis (left) and assistant production superintendent Bob Phillips hold a copy of the edition which featured an American flag for display in store front and at home. The *Times-Journal* published daily "Lest We Forget" front page reminders of the Iranian hostage situation that listed the days of captivity for the 50 American hostages. This photo originally appeared in the Jan. 19, 1980 issue of *E&P*.**



▸ The *Journal* office in Crosby, N.D. decorated with "It's Alive" promotional art

gives papers a way share their content with a broader audience.

The NDNA reported that in a recent survey conducted by the association, 73.3 percent of 18 to 34 year olds and 83.4 percent of adults read their local newspaper.

"What the Internet is doing is impacting the way readers access our product, but it's actually enhancing our delivery to younger people," Krimm said.

In order to promote the zombie themed contest, the NDNA partnered with almost half of North Dakota's 89 newspapers, with nearly 40 weekly papers and five dailies participating in the contest.

Each newspaper offered additional prizes to subscribers including digital cameras and tablets. Krimm said the NDNA paid the local newspapers $100 for running a quarter-page size ads and for sponsoring the grand prize trip.

The key to warding off the myth that newspapers are dying is to continue putting out quality local content for readers, Krimm said.

"We have a monopoly on local news. We can't compete with the *New York Times* and people in my community don't want that news," she said.

Another solution all publishers should work at is to continue to combat the false message that newspapers should be laid to rest.

"There's no need for newspapers to rise from the grave because we never were dying," Krimm said.—*AY*

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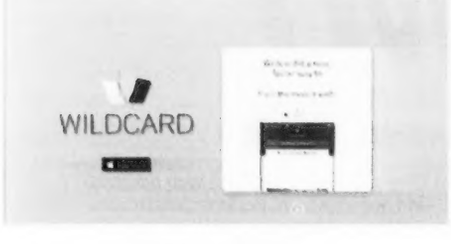
Reading the Cards

Wildcard app works to bring mobile audiences daily news

▸ An article on Wildcard ▸ The Wildcard homepage

Mobile is said to be the future of digital publishing. So, what's the best way consumers can get the news while on their mobile devices? That's the question Jordan Cooper spent a year asking. The answer he found: Wildcard.

Wildcard works as a mobile platform for the news of the day. The app features a card-based design with articles from different publishers, videos and social media.



"Wildcard is a discovery experience for our users. Many of our users are feeling the diversity of publications and angles around a given story for the first time on their phone," said Cooper, founder and CEO of Wildcard.

The app originally launched in November 2014 and version 2.0 came out August. The updated version has more news and entertainment and increased card technology.

"We've been overwhelmed by the amazing response. We have way more people than I had hoped for or expected at this stage, and they genuinely love Wildcard," Cooper said.

After Circa, another card-based company, folded this summer, some might question how Wildcard is different, but Cooper considers Twitter and Facebook to be Wildcard's peers, not Circa.

> "Our goal is to surface and organize all of the incredible content on the Web."

"Wildcard doesn't write articles, we're not a publisher," he said. "We are the absolute best reading, viewing and discovery experience on the iPhone, but our goal is to surface and organize all of the incredible content on the Web and to deliver it to our users in a perfect package for the phone, but not to write or rewrite it ourselves."

Cooper said Wildcard's platform for publishers is similar to Apple News or Facebook's Instant Articles, but much easier to implement.

"We're working with a small group of publishers to flex the platform and ensure that we've got the right business case for publishers before opening it beyond pilot partners," he said.

For the 20-person startup, chal-

lenges are a part of their everyday, Cooper said, but they've already seen great success.

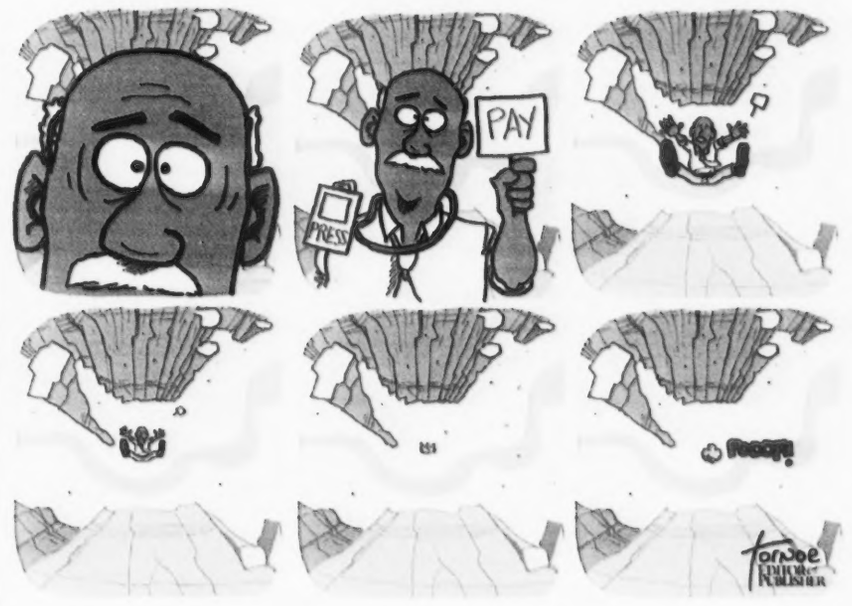
The week of its launch, Wildcard was featured as number one on Apple's Best New apps on the iPhone, and the app has generated 10 times the users they anticipated.

"We have a ton of hard work ahead, and we are going to keep working to create the best experience possible, but so far so good," Cooper said.

Wildcard is currently working on building their brand and developing a relationship with audiences. An Android version is also in the works, but Cooper said they're going to remain focused on the mobile experience.

For more information, visit trywildcard.com.—*AY*

Tornoe's Corner



SAY WHAT?

New Vocabulary for the Modern Era

primaried

(verb): to challenge (an incumbent) in a primary election

"The prospect of being 'primaried' matters more than the threat of punishment at the polls in November."

—John Nichols, *The Nation*

{ LEGAL BRIEFS }

Associated Press Sues FBI Over Fake News Story

The Associated Press has reported the organization along with the Reporters Committee for Freedom of the Press have sued the U.S. Department of Justice because the FBI failed to provide records related to a fake news story used to plant surveillance software on a suspect's computer. In 2014, the FBI sent a link to a fake AP news story, which infected a 15-year-old boy's computer suspected of making bomb threats. The AP objected to the stunt stating it was "improper and inconsistent with a free press" and that the fake news story could have easily been shared via social media, damaging the reputation of the AP. The AP is also requesting a record of how many times since 2000 the FBI has impersonated media organizations to deliver malicious software.

California Mayor Sues *Sacramento News and Review*

According to the *Sacramento News and Review*, Kevin Johnson, the mayor of Sacramento, Calif., is suing the publication and the city of Sacramento in an effort to block the release of emails between his office and lawyers involved in the mayor's legal troubles with the National Conference of Black Mayors. The lawsuit requires *SN&R* to revoke their public records request of Johnson's emails or prohibit the city from releasing the emails, which the mayor argues are protected by attorney-client privilege. *SN&R* filed a public-records request in March in order to better understand how and why the mayor's staff used a network of private Gmail accounts to do city business.

[photo of the month]

TO THE FINISH LINE

Loren Holmes/*Alaska Dispatch News*

Lead dogs charge down Broadmoor Avenue in Fairbanks, Alaska during the start of the 2015 Iditarod Trail.

Send us your photos! *E&P* welcomes reader submissions for our Photo of the Month. adreana@editorandpublisher.com.

critical thinking

J-school students and industry vets tackle the tough questions

▸ If you have a question you would like to see addressed, please send it to adreana@editorandpublisher.com.

Q: "After two Virginia journalists were shot and killed on live television in August, many social media visitors unwittingly saw the deaths occur on autoplay video. Should media companies continue to use autoplay? Why or why not?"

A: Being in a newsroom when journalists are the targets of violence is an unforgettable experience. When Virginia journalists Alison Parker and Adam Ward were tragically shot to death on live television in August, I happened to be at the Daily Dot's New York office that day.

Kasia Pilat, 28,
graduate student, New York University

Pilat studies the intersections of journalism, new media and digital innovation for her master's program. Previously, she was an editor for the Prague Post, *the only English-language newspaper in the Czech Republic.*

In some ways I felt lucky: Being among my fellow journalists offered me a sense of solidarity and a way to try to collectively process the senseless murders. But my coworkers' reactions were deeply unsettling—several had watched the footage of the killings—some not by choice, but by autoplay.

Facebook began testing its new autoplay feature in September 2013. That December, in a blog post, the company attested to a more than 10 percent increase in likes, shares, and comments on videos with autoplay. "It's a better experience for people and it's leading to increased engagement," the company wrote. In June of this year, Twitter followed suit, referring to it as "taking a stance on viewability."

The intention is well-meaning enough, as Facebook and Twitter hope to find ways for publishers' content to be seen by as many eyeballs as possible. When that content happens to be of a graphic, disturbing, or exceedingly violent nature, however, the autoplay feature bestows upon those publishers a much higher level of accountability and power, one that they must learn to wield wisely. As Jordan Pearson of Motherboard writes, "Autoplay is not for the world of tragedy."

Autoplay itself is not the problem. In a heavily media-saturated world where content vies for users' precious time and attention, it's a strategic move that can help publishers better reach their targets. But as Facebook advised in a blog post earlier this year, publishers "should be conscious that people will discover your video in News Feed next to a photo from a friend or a status update from a relative." Amidst that kind of content, overt and graphic violence has no place.

A: Autoplay video is a great way to engage people more directly than third-party hosts such as YouTube.

During extensive tests, people were two-and-a-half times more likely to prefer autoplay videos over other viewing methods, they were better able to recall videos from autoplay and seven times more people finished viewing promoted videos, according to a blog post by Twitter senior product manager David Regan.

Kathleen R. Merrill, 49,
managing editor, The Issaquah (Wash.) Press

Merrill is managing editor of The Issaquah Press, Sammamish Review, SnoValley Star *and* Newcastle News *in Washington State. She has been a reporter and editor for more than 30 years.*

The responsibility for people seeing graphic and disturbing images lies with the people in possession of such materials.

Most media organizations have policies governing how and when they publish graphic images in their publications and on their websites. But it seems many have not carried that thinking over to social media. The race to be first can often result in bad judgment calls.

While media organizations in the past have had sometimes long and often multiple meetings about what they should show to readers, that drive to get it online as fast as possible either shortens such conversations, or they don't happen at all.

Another thing to consider: People watching the news or reading a newspaper (in print or online) know the possibility of seeing disturbing images exists. But people catching up with friends and relatives, checking out photos from birthdays, weddings and reunions, don't expect to see someone shot to death.

Family members and other loved ones don't need to see such horrible deaths, and they don't need strangers looking at them either.

If people really must see shootings, beheadings and other graphic violence, they can and will seek it out for themselves.

Yes, a picture (and video) is worth a thousand words, but journalists should sometimes just stick to descriptions of crimes like this one. ■

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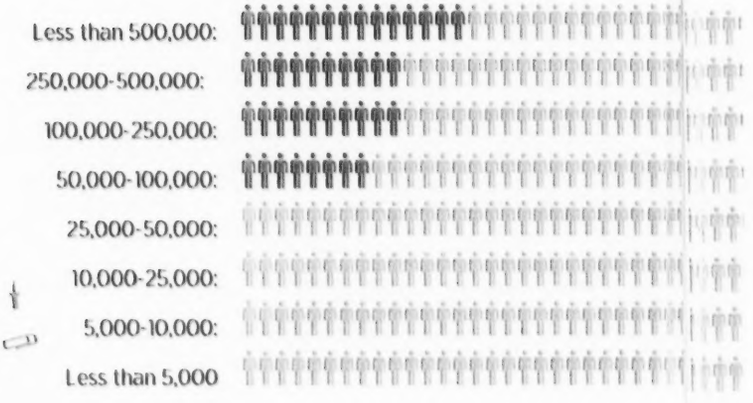
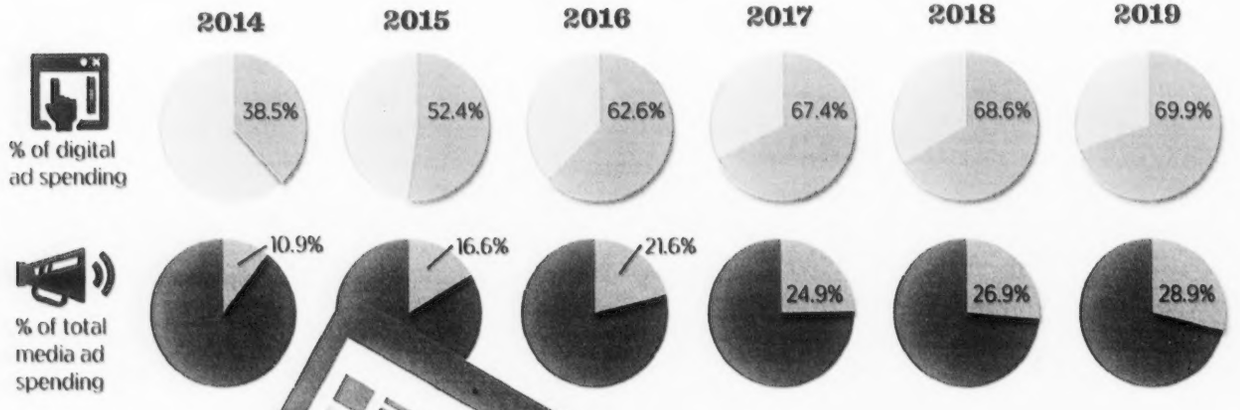
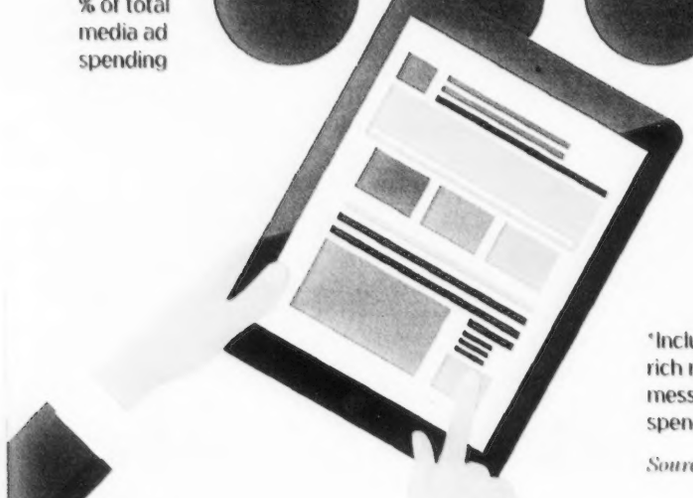
Diversity in the Newsroom

Median number of minority reporters by newspaper circulation size...







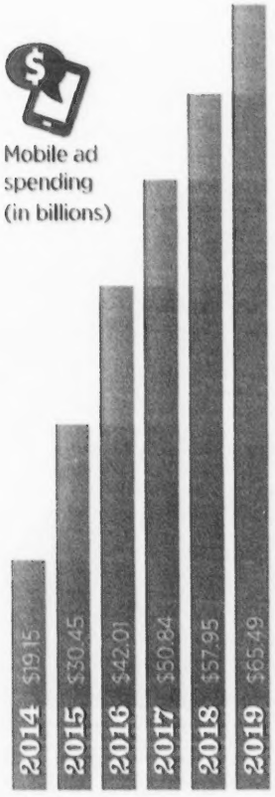
US Mobile Ad Spending

2014-2019

*Includes classified, display (banners and other, rich media and video), email, lead generation, messaging-based and search advertising; ad spending on tablets is included

Source: eMarketer, September 2015

Source: American Society of News Editors, 2015 Employment Census, Unpublished Data; Columbia Journalism Review



20 Categories on iTunes U.S. with the Most Podcasts

Christianity:	**39,300**
Music:	**33,600**
Comedy:	**14,200**
TV and Film:	12,800
Literature:	10,600
News and Politics:	10,200
Video Games:	7,000
Professional (sports & rec.):	6,700
Management & Marketing:	5,200
Personal Journals:	4,300
Podcasting:	3,500
Tech News:	3,400
Kids and Family:	3,100
Self-Help:	3,000
Higher Education:	2,600
Spirituality:	2,500
Places and Travel:	2,400
Business News:	2,300
Performing Arts:	2,000
Visuals Arts:	1,900

Source: 'Podcasts on iTunes,' Retrieved July–August 2015

Top 10 Most Commonly Used Newspaper Names

Data includes 1,506 U.S. print newspapers (dailies and alternative weeklies)

Daily:	**341**
News:	**263**
Times:	**162**
Herald:	116
Journal:	97
Tribune:	81
Press:	75
Sun:	60
Record:	53
Star:	46

Source: Barrett Golding, Donald W. Reynolds Journalism Institute

Running the Blockade

Ad-zapping surge challenges digital publishers

By Alan D. Mutter

The number of consumers actively blocking digital advertising has grown dramatically in the last five years, posing a difficult and daunting challenge to publishers across the web. Now, new developments may accelerate the troublesome trend.

Between 2010 and the first half of this year, the number of global consumers installing ad-blocking technology on their browsers grew by nearly tenfold to 181 million, according to a survey published recently by PageFair, a company aiming to help publishers and marketers reverse the tide (tinyurl.com/nqeqsaz).

While active ad-blockers represent only about seven percent of the world's wired population, the practice has been adopted widely in the United States and United Kingdom, according to the Reuters Institute of Journalism at Oxford University (tinyurl.com/pz9fbhy).

"Forty-seven percent of our U.S. sample and 39 percent in the U.K. don't always see ads because they use ad-blocking software to screen them out," said the Reuters Institute in its annual survey of the media business.

Elsewhere in the world, PageFair found ad blocking ranged as high as 37 percent and 35 percent, respectively, in Greece and Poland and as low as 13 percent and 10 percent, respectively, in Italy and France.

In addition to those who actively block ads, the Reuters Institute found that 30 percent of respondents in the U.S. and 39 percent of respondents in the U.K. ignore ads when perusing the Web. Further, the institute discovered that three in 10 respondents in the U.S. and U.K. "actively avoid sites where ads interfere with the content."

Although marketers will be disappointed to learn that so many people tune out their carefully crafted messages, publishers at least get paid for ads that visitors ignore when visiting their sites.

When blocking technology prevents an ad from being served, however, the publisher doesn't get paid. And that is turning into a growing problem for everyone from gaming-site operators to the news media.

PageFair estimates that ad blocking will deprive digital publishers worldwide of $22 billion in sales in 2015—a sum projected to nearly double to $41 billion in 2016.

About half of the revenue loss occurs in the United States, where PageFair projects that blocking may crimp digital ad expenditures by 22 percent to deprive publishers of some $20 billion in revenues in 2016. Some analysts argue that the estimate is too high, but there can be little doubt that ad blocking is gaining steam.

The reason ad blocking is accelerating is that the popular Web browsers began providing free plug-ins to automatically nuke most ads. In the first six months of this year, the number

of users enabling the ad blocker on Google Chrome climbed 51 percent to 128 million, the number of ad blockers on Mozilla's Firefox rose 17 percent to 48 million and the number of blockers on Apple Safari grew 71 percent to 9 million.

The majority of the ad zapping to date has occurred on desktop computers because the penetration of ad blockers is far lower on mobile devices than desktops, according to PageFair. But that is about to change because Apple, which came later to the "block party" than its competitors, is throwing its considerable weight behind improved ad blocking for its widely deployed Safari browser.

Here's why this is a big deal: Even though Firefox holds only a tiny share of the mobile browser market, its users account for 40 percent of the ad blocking detected by PageFair, thanks to the long-standing availability of ad-zapping software on Firefox.

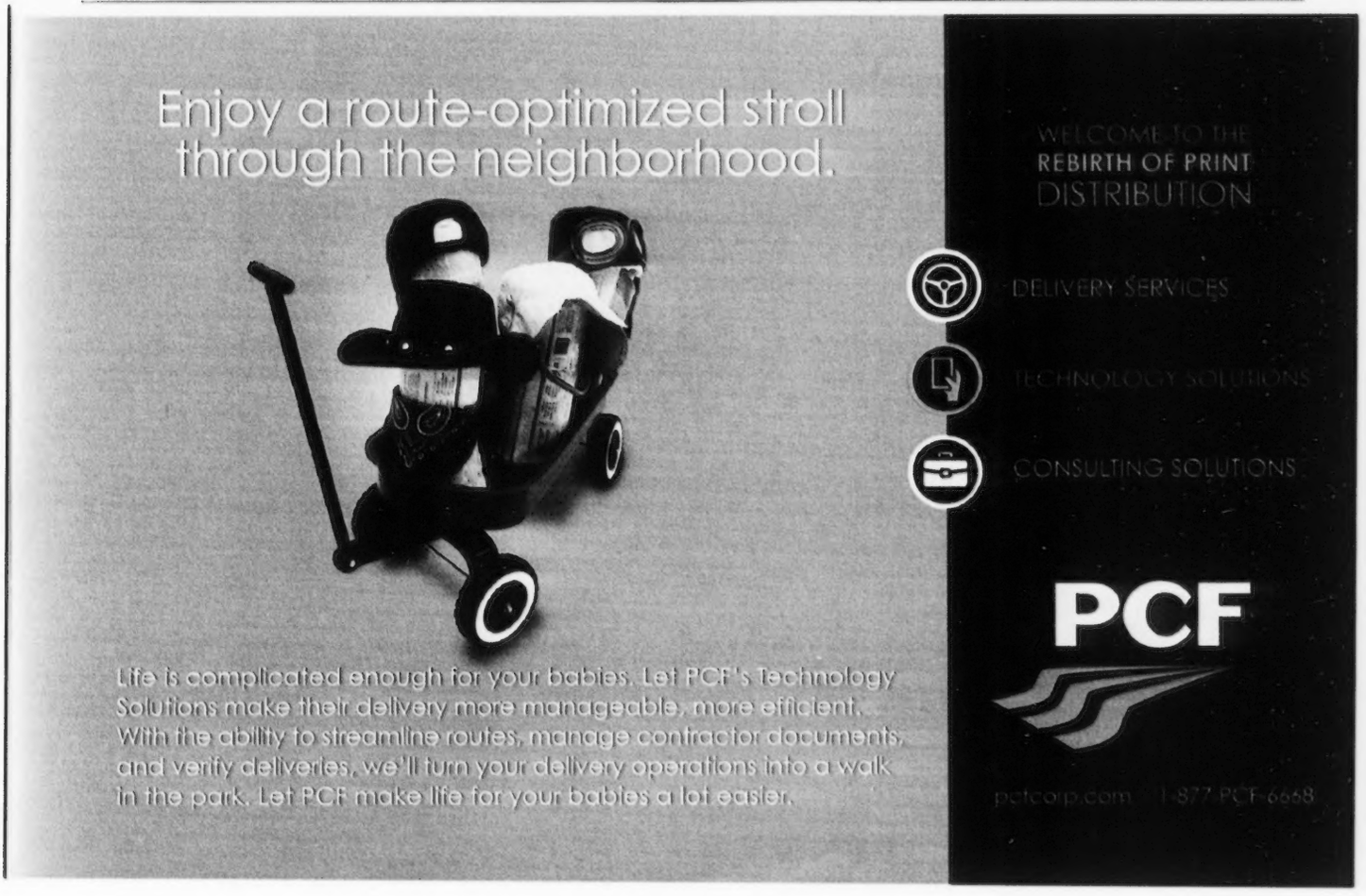
Safari, which is a far bigger player than Firefox because it enables 52 percent of mobile browsing activity, heretofore has not had a competitive ad-blocking capability. But that changed with the introduction of the recently released iOS9 operating system. As the new operating system rolls out, PageFair expects "ad blocking on mobile Safari to trend towards the levels seen in the mobile version of Firefox."

A number of analysts and commentators share PageFair's belief that the widespread adoption of ad blocking on mobile Safari will accelerate the growth of a challenge that publishers and marketers to date have been largely helpless to counteract.

PageFair, among other companies, encourages publishers to improve the relevance of their ads while also paying ad-blocking services to let ads from their clients slip through the filters. In addition to such efforts, some publishers have resorted to warning visitors that their sites could go out of business if too many users block too many ads.

While there is nothing wrong with any of the above strategies, none to date seems to be slowing down ad zapping. It looks like advertisers and publishers have more work to do. ■

Alan D. Mutter is a former newspaper editor and Silicon Valley CEO who today serves as a strategic adviser to media and technology companies. He blogs at Reflections of a Newsosaur (www.newsosaur.blogspot.com).



What Are Your Qualifications?

Even outside the business, a journalist's skills are unique and extraordinary

By Tim Gallagher

The job coach reviewed my resume on his desk, used his thumb and forefinger like pincers and picked up the sheet.

"We can work with *this*," he said.

I was leaving the newspaper business. This guy was supposed to help me. And he was treating my resume—my career—like a dirty diaper.

He read my face. "This is what you were," he said. "We are going to talk about who you are. What your skills are. Not the jobs you've had."

And for the first time in nearly 30 years I began to think that there were jobs out there that did not start with journalism.

My job coach was the first person who looked at my skills, not at job titles.

This column and this magazine is about the newspaper industry, but it's instructive for your future—whether it is in the industry or out—to look at the extraordinary set of skills that newspaper people possess. Believe me, these are not in the skill set of many people outside the industry.

Unfortunately, I've had this conversation dozens of times in the past decade with newspaper people looking for a new career.

Like many who left, I chose to start a consultancy that turned into a small business. Others found new jobs. In either case, these skills—rather this combination of skills—learned in the newspaper business proved lucrative in new careers.

Rapidly synthesize complicated information. Journalists take it for granted that they can take notes during a four-hour meeting and then compose 800 words that capture the essential actions. This is an exceptional skill.

Make a deadline. In all the disciplines across the newspaper industry, deadlines are sacrosanct and daily. But talk to people in many other industries and they find deadlines, well, deadly. They are blown off or pushed back. The fact that you can make a deadline each day makes you valuable.

Compose coherent sentences. Even write some that sing. In the newsroom, we get used to a minimum level of composition competency. Step outside the business for a few weeks and you will appreciate those who can take subject-verb-object and write it clearly, and often with panache. This ability is not to be taken for granted.

Ask questions. Sometimes in my new job I am interviewed by a journal-

ist who just won't run out of questions. That's great. A natural curiosity makes one smarter.

Great facial architecture. The best journalists remember that the head has two eyes, two ears and one mouth. According to that ratio, one should listen and observe four times as often as one speaks. This is crucial in another career you are just learning.

The ability to reserve judgment. Newspaper people learn to wait and listen with disinterest. The best never take a side. They explore points of view and ask for facts. But they never choose a side. No matter what field you might enter, the ability to stay neutral (until there is time to take a position) is important to building the strongest position. Aristotle advised us to know the other side as well as we know our own position.

Manage multiple projects. The best people in our business keep several balls moving at once. They can drop one to work another. This isn't prevalent in everyone's skill set.

Motivate. If you've been a manager in the business for the past decade and managed to keep your team focused on moving ahead in spite of the challenges, then you are exceptional. You're a great motivator and other industries need that skill.

Creatively problem solve. Some of my newspaper colleagues once put out a newspaper after an earthquake that knocked out power by powering laptops with a car's battery. Enough said. We know how to work under difficult circumstances.

Know the ins and outs of a community and who makes it run. We take for granted our knowledge of civics and which level of government or which business leaders make our communities work. If you move outside the newspaper industry, that intimate knowledge will make you exceptional.

Like many former journalists, I built a new career after thinking I would be a journalist forever. I hope those reading this do stay in a business that gets healthier than it has been. But if you don't, take comfort in knowing that your skills are unique and extraordinary and can help you make a living. ■

Tim Gallagher is president of The 20/20 Network, a public relations and strategic communications firm. He is a former Pulitzer Prize-winning editor and publisher at The Albuquerque Tribune *and the* Ventura County Star *newspapers. Reach him at tim@the2020network.com.*

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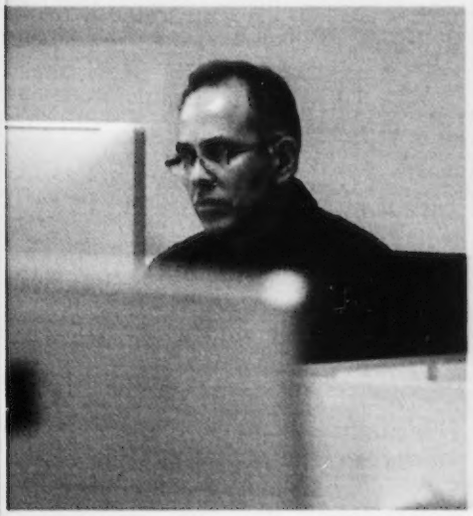
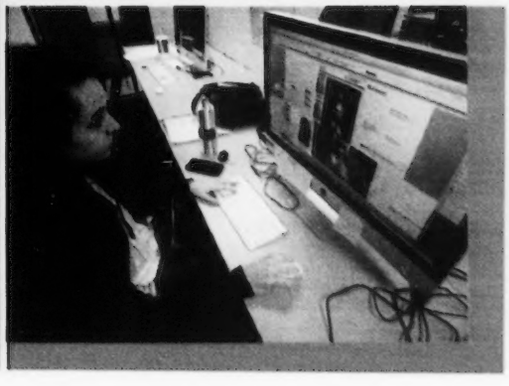




You've Got Mail

How the email newsletter is making a big comeback

By Rob Tornoe

Tweet this, share that, pin it, post it on Instagram—as journalists, it's easy to feel like we're slaves to the everyday demands of social media. Unfortunately, developing a presence on Facebook, Twitter and others have become a necessity in an age of hyper-competition between news organizations.

But for all the benefits of engaging with readers, content on social media can seem both scattered and endless. TechCrunch editor Erick Schonfeld dubbed this flow of content "The Stream," which winds its way through the Web and reorganizes it based on one singular criteria—"nowness." Plus, publishers are constantly at the mercy of newsfeed changes and algorithm shifts by social media companies that have their own bottom line to maintain.

Because of all this, more and more media companies are turning to a relic of our digital past to cut through the scattered haze of social media to better reach readers and promote content. Yes, I'm talking about the same place you receive anti-Obama notes from your uncle and poorly-spelled notifications of financial windfalls from Nigeria—your e-mail.

Dubbed "the cockroach of the Internet" by ReDef's Jason Hirschhorn, not only have e-mail newsletters survived the onslaught of blogging and social media, lately they're thriving among engagement editors looking for greater success in reach their overburdened audience.

"I don't think of it so much as a resurgence—email newsletters never went away—but instead, those who may have lost focus with the shiny new social media toys are now refocusing on the ever-reliable, impactful channel of email marketing," said Ron Cates, the director of digital marketing education at industry-leader Constant Contact.

The success of Mike Allen's go-to political newsletter "Playbook" points to the potential a popular newsletter can bring in terms of delivering not only content, but revenue. According to the *Washington Post*, Politico collects about $35,000 for a weekly sponsorship in the daily newsletter that includes a brief "Playbook" blurb and a small "paid advertisement" disclosure.

Under now-fired publisher Austin

Beutner, the *Los Angeles Times* has gone down this route, creating several new email newsletters curated by journalists on topics aimed at landing a big-money sponsor. Among the most popular is "Essential California," which aggregates content from both in and outside of the *Times* to offer a comprehensive look at stories shaping the Golden State. Curated by *Times* reporters Shelby Grad and Alice Walton, the newsletter is reportedly closing in on 100,000 subscribers.

Beutner's not wrong—newsletters can be valuable real estate for sponsors. According to a study by Quartz, 60 percent of executives read an email newsletter as one of their first three news sources they check daily. That's more than twice as high as news apps and three times more than visiting a news site on desktop.

In recent months, we've seen a fury of new newsletters being launched by media companies. The *Tampa Bay Times* launched a weekly "PolitiFact" newsletter. The *Atlantic* just announced the launch of a new climate change newsletter. Philly.com launched a curated morning newsletter featuring the site's top five stories. After seeing massive growth on their daily newsletter, TechCrunch launched no less than seven new week-in-review newsletters. And so on.

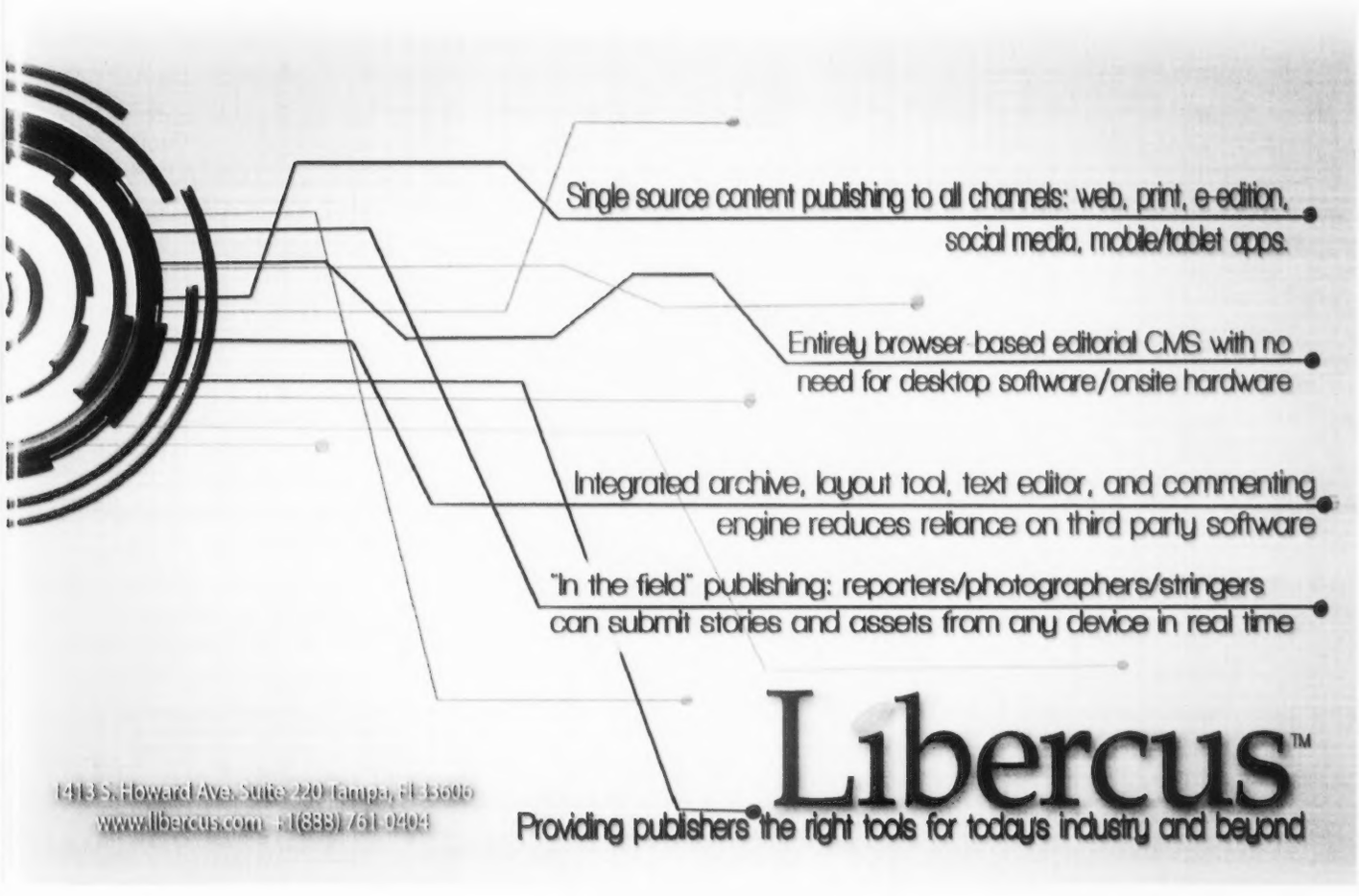
"The number one advantage that email has over social media is guaranteed audience reach," said Cates, who notes that the best combination for publishers is using email as the foundation of their promotion effort and social media to further amplify their reach.

Media companies don't need to develop big projects or get their IT departments involved to get their newsletters off the ground. In fact, it's never been easier for individual journalists to venture out and start their own personal newsletter.

One of the best tools available is TinyLetter, a free service where even the most tech-adverse writer can send out a nicely-formatted newsletter within minutes of signing up. Think of it less like a traditional newsletter and more like "Gmail on steroids."

Most things in TinyLetter, from font type to your subscription homepage, are customizable, and email addresses are easy to import (the signup limit is 5,000 addresses and please, ask contacts for permission before adding them). But most importantly, TinyLetter generates code so you can embed a sign-up field in your online posts, allowing you to promote it right

digital publishing continued on page 28



digital publishing continued from page 27
alongside your content.

Ann Friedman, a freelance journalist who writes regularly for NYmag.com, has been aggregating her own work into a weekly newsletter (tinyletter.com/annfriedman) since 2013. She came up with some useful guidelines for Columbia Journalism Review for journalists looking to go it alone. Freidman suggests establishing a set structure for your newsletter, catering to your core audience and don't email just to email—make sure you actually have something to update subscribers about.

"Even though mass email has long been associated with bots and spammers, my newsletter has felt like the opposite: a more personal way of communicating than social media," Friedman noted on the TinyLetter website.

If setting up and promoting a newsletter isn't daunting enough, you also need to convince readers to open it. Constant Contact estimates that average open rate across industries is just 22 percent (newsletters with less subscribers tend to have higher open rates), but there are ways you can encourage more of your subscribers to open your email.

"Big Data insights from Constant Contact have uncovered that top-performing emails include approximately 40 characters in the subject line, 20 lines of text in the body of the email, and three or less images throughout," said Cates, noting that a digestible email is important in an age of constant interruption and dwindling attention spans.

But it's that era that makes newsletters so appealing to journalists. They mimic the way subscribers read a newspaper, and unlink the constant stream of information we're all subjected to on social media, newsletter have a beginning and an end.

"Email sits in your inbox until you do something with it. You don't have to look at it right away. It just kind of waits for you," Kate Kiefer Lee, the content manager for MailChimp, wrote in a blog post. "Though your newsletter might have a smaller audience than your blog or website, you have your subscribers' attention. It's quite an honor to have someone give you their email address." ■

Rob Tornoe is a cartoonist and columnist for Editor and Publisher. *Reach him at robtornoe@gmail.com.*

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THE WORLD WIDE WEB GOES BIG AND GOES LOCAL

Press members must pay special attention to domain names

By Susan Payne

In 2011, the Board of the Internet Corporation for Assigned Names and Numbers (ICANN) approved the expansion of the Internet's domain name system (the New gTLD Program). What does this mean? Before the expansion, the Internet was limited to 22 generic Top Level Domains (gTLDs), including .com, .net and .org, together with 300 or so country code TLDs, such as .us, .uk, and .fr. After the expansion there will be more than 1,300 gTLDs, including brands (e.g. .google or .apple), geographic terms (GeoTLDs, e.g. .nyc, .london, .berlin and .tokyo) as well as generic terms (e.g. .book.). As these new gTLDs continue to launch, the media at large will need to recognize them as working domain names. Below is a summary of how the expansion works and what it means for the business community and public-at-large.

The new gTLDs provide a wide range of website address options for registrants. Take, for example, GeoTLDs, which offer a localized and potentially more informative address as the wording on both sides of the dot imparts pertinent information: shubert.nyc, toureiffel.paris and gov.wales have all adopted GeoTLD addresses. However, they also create new opportunities for cybersquatting and consequent-

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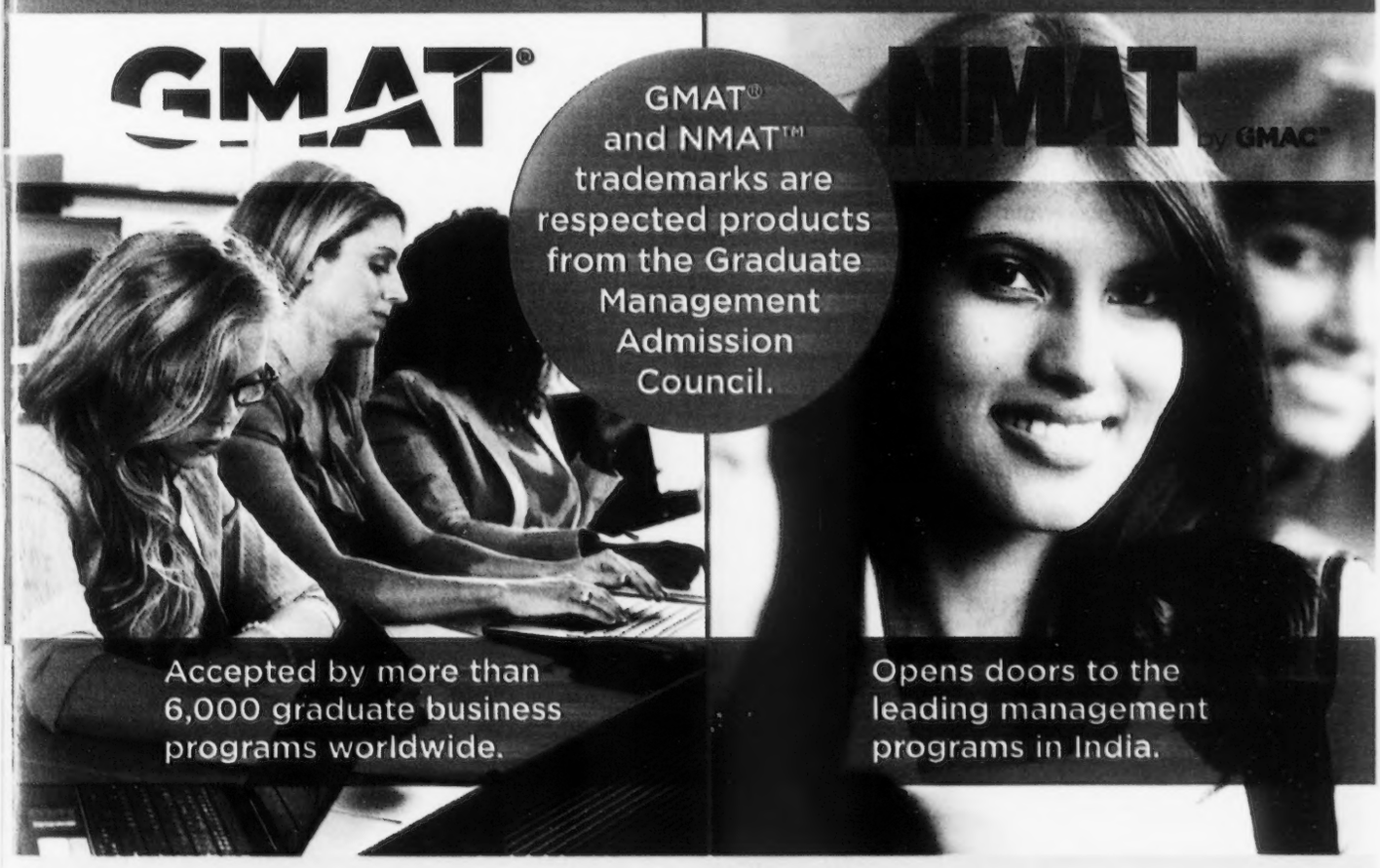

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ly a greater need for defensive registrations to protect both business interests and the public.

To address the concerns of brands owners, ICANN developed limited rights protection mechanisms (RPMs), including an obligatory priority registration period (the Sunrise), for brand owners who record their rights in the Trademark Clearinghouse (TMCH).

Sunrise obligations can create various tensions between GeoTLD operators and brand owners. For a successful launch, the GeoTLD will try to sign up high profile businesses or attractions as "founders" to act as ambassadors. Publications can be particularly beneficial for promotion purposes, for example, the *Evening Standard* was a founder for .LONDON as was *Gay City News* for .NYC.

GeoTLD operators also prefer to allocate certain names to public entities in preference to a brand owner with the same name, e.g. *Police* sunglasses, *Subway* sandwiches. This can only be done in accordance with the rules set by ICANN, which organizations like the International Trademark Association (INTA) helped to shape, so that the RPMs are not undermined.

Take, for example, GeoTLDs, which offer a localized and potentially more informative address as the wording on both sides of the dot imparts pertinent information: shubert.nyc, toureiffel.paris and gov.wales have all adopted GeoTLD addresses.

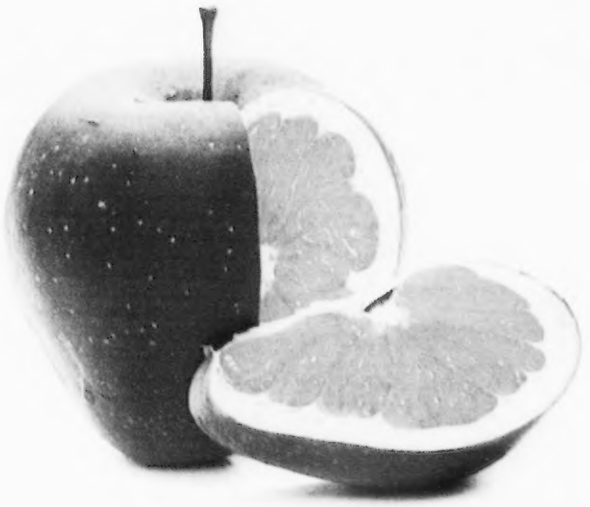
Strict limits are imposed on the number of domain names which can be allocated before the Sunrise, even to founders. Specifically, TLDs may adopt a qualified launch program (QLP), under which up to 100 names may be pre-allocated. If there is a relevant trademark in the TMCH, however, the name can only be allocated to the trademark owner, unless the name exactly matches that of a public body, place or service, which would then have priority.

Finally, most GeoTLD operators see a benefit to giving some priority to local registrants. This can be done, again provided that the Sunrise is not undermined. Many GeoTLDs, including .NYC and .LONDON, have run tailored launch programs, to allocate names to those who demonstrate verifiable local trademark rights, trading names, and addresses before they become generally available. This is permissible provided it is not done before the allocation of the Sunrise names.

There are GeoTLD operators who feel these rules are too restrictive. Equally, some brand owners are concerned that the QLP may undermine their rights. Nevertheless, these rules are intended to strike a balance, allowing for the allocation of names to the most appropriate party without undermining the rights protections afforded to trademark owners.

Members of the press and the public-at-large will now see many new domains names and, more than ever before, it's important to pay attention to the information both before and after the dot. ■

Susan Payne is chair of the gTLD Registry Subcommittee of the Internet Committee at the INTA and Head of Legal Policy at Valideus based in London, England. The International Trademark Association (INTA) is the global association of trademark owners and professionals dedicated to supporting trademarks and related intellectual property in order to protect consumers and to promote fair and effective commerce. For more information, visit inta.org.



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An Industry in Transition

NAA Welcomes New President and CEO David Chavern

By Nu Yang

As the new president and chief executive officer of the Newspaper Association of America, David Chavern is on a mission to tell the story of newspapers. Chavern, who started his position last month, succeeds Caroline Little, who led the association for four years (see sidebar).

Chavern spent the last 30 years in executive strategic and operational roles, and most recently completed a decade-long tenure at the United States Chamber of Commerce. From 2014 to 2015, he served as the president of the Center for Advanced Technology & Innovation at the Chamber. Prior to that, Chavern was the Chamber's executive vice president and chief operating officer. In that role, he was responsible for the day-to-day operations and long-term planning for the 500-person advocacy organization.

Now, he is the head of a trade association representing 2,000 newspapers in the U.S. and Canada.

IN AN INDUSTRY FULL OF STORYTELLERS, CHAVERN IS PREPARED TO BECOME ONE FOR NEWSPAPERS.

As an industry outsider, Chavern said his first steps are to "learn the people" and to "learn the technology behind the papers" including their advertising networks.

He understands that raising revenue is an important factor for many publishers. While at the Chamber, Chavern helped grow total revenues by 60 percent, and successfully guided the organization through intense scrutiny from both the media and activists. He also managed revenue growth and expense reductions, and ended the 2013 fiscal year with the best financial performance in the Chamber's 100-year history, according to a press release.

NAA board chairman Donna Barrett, president and CEO of Community Newspaper Holdings, Inc., said after a three month search and two rounds of interviews with candidates, Chavern was the board's unanimous choice to become their next president and CEO. Although they looked at people from inside and outside of the industry, Chavern's strengths

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"shone through."

Not only did he have the skills to lead a large association, Barrett said, Chavern was also a communicator. "We needed someone to be our storyteller and tell the positive stories of newspapers," she said. "Someone who can also be an ambassador to newspapers advertisers."

And Chavern is ready to take on those tasks. Chavern, who reads *The Washington Post*, *New York Times*, *Financial Times*, and the *Pittsburgh Post-Gazette* (his hometown paper), said he's going to first spend some time listening to people and then develop a long-term strategy to create growth and value to NAA members.

"WE NEEDED SOMEONE TO BE OUR STORYTELLER."

In an industry full of storytellers, Chavern is prepared to become one for newspapers, that despite the financial challenges, there's still good news to be told. "I want to tell the story to the public and to policymakers that people still want the product. They want news; they want journalism." ■

Caroline Little reflects on her tenure

When Caroline Little was named president and chief executive officer of the Newspaper Association of America in 2011, the industry was in a state of transition as digital platforms became more popular and print revenue continued its decline.

Little, who previously served as CEO, North America of Guardian News and Media Ltd and as publisher and CEO of Washington Post Newsweek Interactive, believed she was tapped for the position due to her background in digital.

In her last CEO column (bit.ly/1Kr3rqt), Little said she "watched nearly every media industry shift dramatically in response to the ever-changing technology and consumption habits of our audiences.

"The same holds true for newspapers. This industry has been around far longer than radio, television or telecommunications, and some critics have questioned how we will continue to remain relevant in today's digital world."

Speaking with *E&P*, Little said she believed readership was at an all-time high, and that was due to the growth seen in digital audiences.

"Newspapers are leveraging technology and audience data more than ever to create new content, products and services that attract audiences and advertisers," she said in her column.

In her four years, Little led the merger of the American Press Institute with the NAA Foundation in 2012 and planned three mediaXchange conferences (the annual NAA industry conference). She also focused on lobbying in Washington D.C. on issues critical to the industry.

When asked about how the NAA planned to attract younger newspaper leaders, Little said she saw a "changing of the guard" in the next five to 10 years. She said the board is constantly engaging with up-and-coming publishers, and many of them are already active on committees.

"Newspapers are leveraging technology and audience data more than ever."

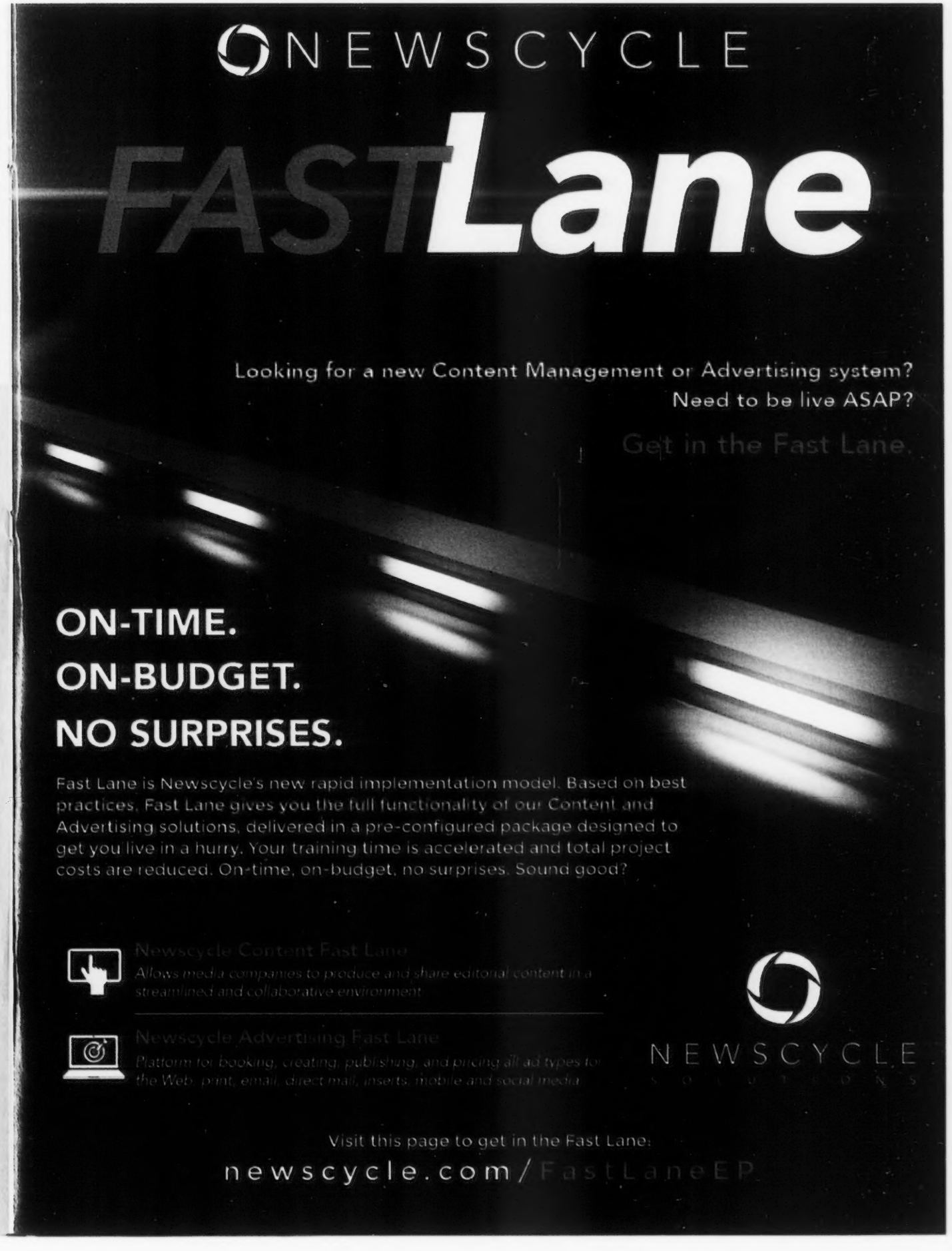
As Little reflected on her tenure, she said the NAA's mission was rooted in three areas: playing a useful role on Capitol Hill on behalf of newspapers; sharing newspaper best practices; and serving as an advocate for the industry.

Little, who is leaving D.C. to join her family in New Mexico, said her reason for stepping down from her position now was because she was ready for change.

The latest developments on social media, apps, print special features, native advertising, and new revenue streams also signal a change in the industry's direction going forward, Little said in her column.

But will these changes save the industry?

"It's not a question of saving the industry," she told *E&P*. "It's a matter of how they will help it transform and evolve." –*NY*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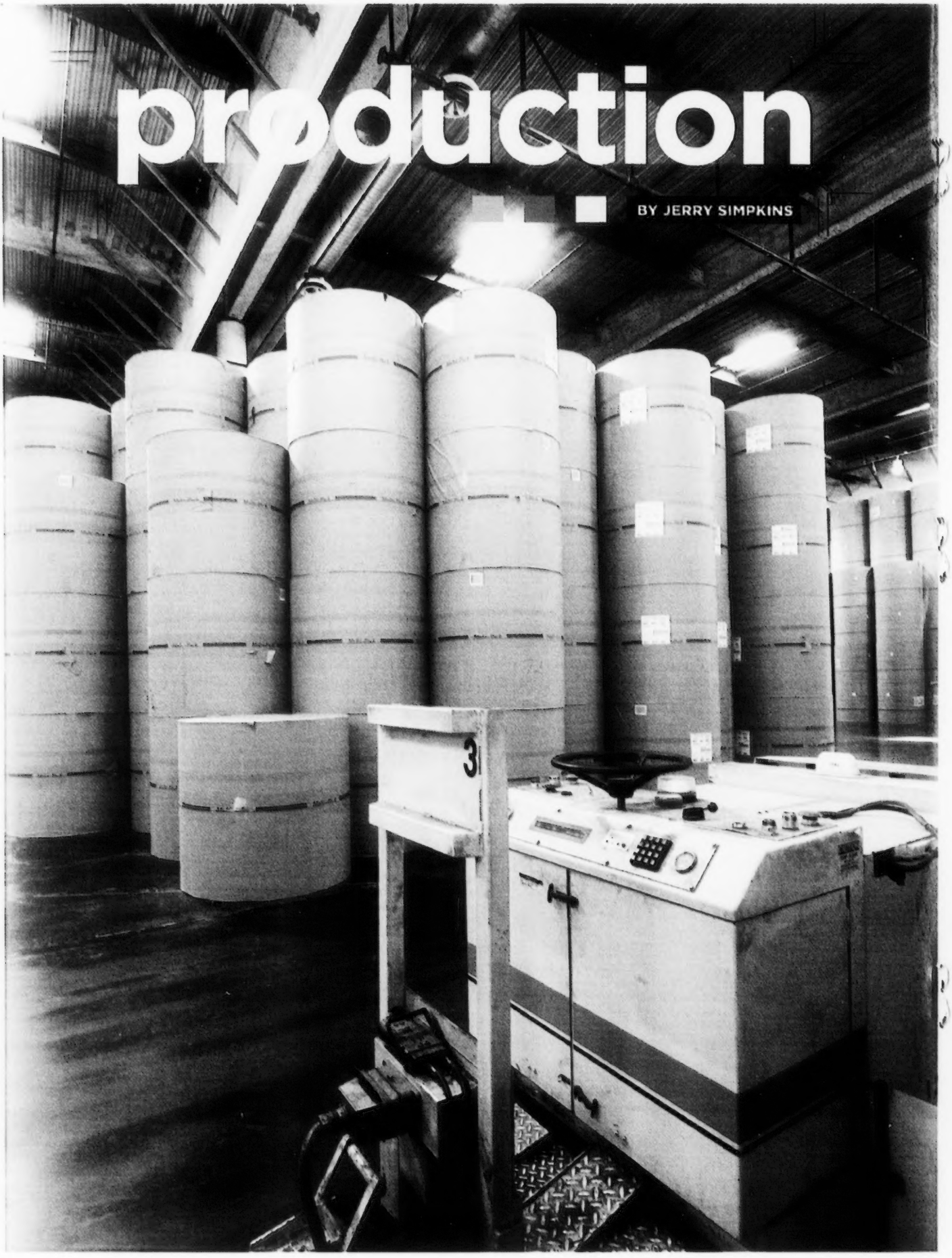
BY JERRY SIMPKINS



BUDGETING BASICS

Breaking down your numbers will lead to a solid financial year

At the start of my newspaper career, my first management job was at a healthy midsize daily in the state of Massachusetts. It was the heyday of newspapers: strong ad revenue, thriving circulation and a weak Internet presence. Life was good and worries about takeovers, staff reductions, declining revenues and failure were few.

I decided to review expenditures and make certain we remained financially solvent and that my efforts were contributing to a bright future. I asked for a copy of the current budget and was told by my supervisor "We don't have one; spend what you need and just keep an eye on things." My reply was one short word: "What?"

Coming from a strong economics background and well aware of the importance of proper budgeting, I was a bit surprised. This was not a plan for financial success, but a plan for financial disaster.

Shortly after I moved on from this property came what many of us see today: the plummeting revenues, changing demographics, circulation declines and Internet challenges.

Long story short, while I can't say the failure of this newspaper was attributed solely to the lack of budgeting and slipshod financial planning, this masthead no longer exists. Would it be in business today had there been a solid financial plan in place to address the decline? Would it be solvent if there were a budget that adjusted expenses as revenues declined? My answer is maybe, but now we'll never know. Another story of too little too late.

You Need a Budget Plan

What I do know is quality budgeting makes a huge difference in the way your newspaper operates and is an essential tool to survive this changing financial landscape.

The next property I moved to understood the importance of strong financial planning and a well-developed budget. They budgeted revenue aggressively yet realistically, relative to prior year actuals and current economic conditions within their market, and put together an expense budget that could react accordingly to revenue variances. Basically, there was a plan.

Budgeting takes a lot of effort. It takes a collaborative approach between all departments and a lot of give and take on the part of department heads. It's not easy, but is essential.

Since this article is geared to the operations side of things, the concentration will be on expenses. But revenue cannot and should not be forgotten; revenue is the primary driver of all expense budgets. All other departments are along for the ride.

I've found two effective ways to budget expenses. One is based on prior year actuals; the other (my preference) is a zero-based budgeting process.

Budgeting against prior year actuals is what most newspapers currently follow. It's simple and it works.

It starts by providing a documented base of past performance and depending on the changes taking place from year to year can be very effective. If there are going to be minor changes in the upcoming budget cycle, you can work these changes into the plan and make necessary adjustments as you go. Budgeting against prior year is the easiest way to put together an expense budget. Numbers are readily available (from your business office) and this in itself takes a lot of tedious research out of the budgeting process. There are many benefits to this form of budgeting—the greatest being simplicity. You are furnished with historical financials based on the actual events of the prior year and a few logical adjustments here and there produce a budget with the least amount of effort, in the shortest time. But is this the best way?

My personal preference is a true zero-based budget, with a crosscheck for feasibility against prior year, using the prior year base for comparison, but not budgeting off prior year actuals.

While I believe a zero-based budget will yield the best result, if you decide to go this way, get ready for some serious hard work. A good zero-based budget will require budgeting page counts, editions / frequency, circulation draws, special sections, etc. Coordination with editorial, circulation, advertising and your publisher are absolutely critical to making this budget work. Without the

cooperation of any one of these areas you cannot put together an effective zero-based budget.

This form of budgeting takes into account each piece of work that moves through your production department. It takes a herculean effort and is not meant for the fainthearted.

Talk to Your Vendors

You will have to discuss with vendors projected price increases for consumables, changes in service fees, maintenance contracts and volume discounts. This is also an excellent time to consider negotiating price and even considering other vendors. This is an exercise that should be done annually, a few months before your budgetary cycle.

Many production managers regularly evaluate vendor pricing, performance and changes in consumables, but putting it all on paper and stepping through vendor by vendor, product by product annually, can prepare you for the budget cycle and often provides great insight as to what's going on in the vendors world and how that ties to what's going to be happening in yours.

Well before the budget cycle is the right time to review maintenance contracts and meet with vendors to discuss options. Have you used the contract to the fullest extent throughout the previous year, or can you get by with a less comprehensive contract and save a few dollars in the process?

Many of us carry too much contract. If you have a contract for 24/7 coverage, but 99 percent of your work takes place Monday through Friday, do you really need that contract, or should you consider a contract that covers 99 percent of your potential breakdowns and pay by the occurrence for service outside of the contractual time period? Once you look over things and arrive at what best fits your needs, often you can renegotiate price on your existing contract.

Paper is without a doubt the largest expense of all consumables. Before budgeting you must anticipate total usage based on circulation draws, advertising/editorial percentages and page requirements, commercial printing and several other factors. Fluctuations in paper pricing, while somewhat unpredictable, should be discussed with your vendor early in anticipation of the budget cycle.

The next step in your annual financial review prior to entering the budgetary process is to review what you're paying for consumables. I once worked at a daily that at the start of the budget cycle asked all department heads to call vendors and "politely demand" a five percent reduction in the cost of consumables. To be honest, my first thought was "Yeah, this is going to work out just fine. I'm going to waste my time calling vendors, looking like a total fool, and make everyone crazy for what? To be told "Sorry that just isn't going to happen?"

Much to my surprise I was the one who was totally wrong and the approach was very successful. Most vendors truly value your business and don't want to lose it. Vendors understand the challenges newspapers are going through today and as much as they can will work with you. If you're struggling to meet budget and are honest with them, they will often jump through hoops to help out.

Very few of the vendors I asked were able to cut their prices by five percent, but it opened the door for negotiations and when they understood the seriousness of the situation (and chance they may lose my business altogether), most reduced their price a few percentage points and really helped us to hit a very challenging budget number. I learned a good lesson that I follow to this day; if I hadn't asked, I wouldn't have received anything.

A Few Suggestions

Now you've negotiated with vendors, looked over your previous years financial statements, and decided how you're going to budget, you are ready to go. This is where my step-by-step instructional on budgeting falls short. There is simply not enough space or time to go through how each particular property should budget. Every property is unique and needs to follow what works best for them. Every paper

Projected/Budgeted Usage (Rolls) Monthly (2015 Projections)

Offset / Book

	* Projected												Estimated Totals	
	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.		
Projected Rolls / Usage	15	15	19	17	16	18	21	16	21	21	19	19	217	Sum
Ave. Estimated Cost / Roll	377	377	377	377	377	377	377	377	391	391	395	395	$382	Ave. Roll
Overall Monthly Exp. Est.	$5,655	$5,655	$7,163	$6,409	$6,032	$6,786	$7,917	$6,032	$8,211	$8,211	$7,505	$7,505	$83,081	Annual
													$6,923	Ave. Monthly
													$1,598	Ave. Weekly

Hi-Brite

	* Projected												Estimated Totals	
	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.		
Projected Rolls / Usage	67	70	63	61	58	56	70	65	61	71	78	79	799	Sum
Ave. Estimated Cost / Roll	348	348	348	348	348	348	348	348	358	358	370	370	$353	Ave. Roll
Overall Monthly Exp. Est.	$23,316	$24,360	$21,924	$21,228	$20,184	$19,488	$24,360	$22,620	$21,838	$25,418	$28,860	$29,230	$282,826	Annual
													$23,569	Ave. Monthly
													$5,439	Ave. Weekly

Newsprint

	* Projected												Estimated Totals	
	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.		
Projected Rolls / Usage	138	108	112	130	92	125	107	108	100	105	105	105	1335	Sum
Ave. Estimated Cost / Roll	214	214	214	214	214	214	214	214	224	224	230	230	$218	Ave. Roll
Overall Monthly Exp. Est.	$29,532	$23,112	$23,968	$27,820	$19,688	$26,750	$22,898	$23,112	$22,400	$23,520	$24,150	$24,150	$291,100	Annual
													$24,258	Ave. Monthly
													$5,598	Ave. Weekly

Blended

	* Projected												Estimated Totals	
	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.	Dec.		
Projected Rolls / Usage	220	193	194	208	166	199	198	189	182	197	202	203	2351	Sum
Ave. Estimated Cost / Roll	313	313	313	313	313	313	313	313	324	324	332	332	$318	Ave. Roll
Overall Monthly Exp. Est.	$58,503	$53,127	$53,055	$55,457	$45,904	$53,024	$55,175	$51,764	$52,449	$57,149	$60,515	$60,885	$657,007	Annual
													$54,751	Ave. Monthly
													$12,635	Ave. Weekly

I've worked at has budgeted differently; similar, but uniquely different.

I will throw out a few basics on what's worked well for me, but again, do what works best for you. These are simply suggestions I've found useful when I budget.

Include your staff in the entire process. Sure, you can sit at a computer, develop a solid budget and hand it down to your staff, or you can involve your staff and make it everyone's budget; not one that's developed by the boss and they're just following along. Make it their budget too. Something they can be proud of, put their name on and have ownership in.

When it comes time to put the budget together, I rely on Excel as a budgeting tool. Linking files, spreadsheets, and using the formulas within and features of Excel can streamline the process.

The chart above shows a brief estimate of budgeted paper usage. If you're printing your own products (i.e. still have your own press), paper is probably the largest expense you'll have. I've altered the pricing and usage on this example to protect vendor pricing/confidentially.

Once you've prepared your budget the real challenge begins—doing what you signed on to do, that is sticking to the budget. Again, involve your people.

If your employees don't know what the expectations are, how on earth can you expect them to help you meet those goals? I've worked at companies that are totally transparent, sharing financials with everyone in the organization from top to bottom. On the other side, I've worked for companies who sit on the budget like it contains launch codes

production

3 QUESTIONS WITH...

Alan Laskey, director of operations for Seacoast Media Group

What has been your greatest challenge and how did you overcome it?

We had a very successful commercial print business and were having difficulties finding press time for more work. In 2013, we struck a deal to take over operations of a print site 13 miles away. We brought the facility up to date and not only printed the existing daily but we landed the contract to print the state's largest daily. We found a way to grow our business and create savings for two dailies.

Where do you see the future of print production?

I have to echo what most of my colleagues are saying. Outsourcing will continue as smaller papers look for ways to save and regional print hubs will become the mainstay. Those who are successful will offer a wide variety of print options and strive for maximum efficiency to hold profits and minimize print revenue declines.

What printing technologies are you most excited about?

Digital printing! It adds a whole new dimension to what a newspaper print plant can provide and attract new business that cannot be done on most printing presses. Digital printing can also take some of the work load off a large printing press and save drastically on cost while providing a higher end product. The challenge is how to overcome the initial cost of equipment. Companies are looking for shorter and shorter ROI's these days and that makes buying a digital press tough for most.

Alan Laskey is the director of operations for Seacoast Media Group in Portsmouth, N.H. He has been director for the last five years and has worked in the newspaper business for 29 years.

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for a Russian missile attack. Most employees want to be successful; they want the company to be successful; they realize that their financial health depends on the companies continued success. Either trust your employees with the necessary financial information key to their area and their buy-in or keep them in the dark and hope for the best. I firmly believe either way you'll get predictable results.

Once you've met with vendors and other department heads to develop a good working budget, and met with and shared the particulars with your staff, explaining the expectations and received support from your supervisor, it is then your responsibility to achieve that budget. Granted there will be challenges along the way, events that may require a companywide re-budget midway through the fiscal year (which is very common today in newspapers), but regardless, it is now your budget.

I strongly recommend you set-up a monthly tracking tool within Excel. In your production department you should establish a "mini-business office" for all payables. You need to understand better than anyone else what you have to spend, what you've spent so far, and what remains each month. When you order something enter it into a spreadsheet, track all your expenditures so that you know where you're at any point in the month verses budget (and previous year). Don't wait for the end of the month surprise from the business office.

Knowing your budget vs. expenditures carries with it many advantages. The obvious ones being continued employment and having the financial performance of your department at your fingertips. One less obvious, yet extremely important benefit is the efficient use of budgeted dollars within your department.

In one of the larger papers I worked at we had a press supervisor who, for what he perceived as all the right reasons, would scrape by month to month on the bare essentials. At the end of each month he'd boast that his repair budget ran 70 percent under, his supplies budget wasn't far behind, and he didn't spend a penny buying rollers, blankets, or necessary press supplies. Then, he'd blow out a few rollers, smash a few blankets, and have absolutely nothing in reserve in either parts or money. His budget that month was a train wreck, but he was still pleased with himself for keeping spending down the previous two months. In short, he simply didn't understand the budget. Just handing your leads a sheet of paper with the budget on it doesn't work. Communication, education and training are all essential components of a successful financial plan.

Don't overspend, be financially responsible, but don't leave money on the table. Be confident in your ability to budget, believe in your numbers, monitor your spending habits, track your expenditures, and expect the same from your staff.

Budgeting really is pretty simple; it's just numbers. Sticking to that budget is where the fun really begins. ■

Jerry Simpkins is the general manager at Hi-Desert Publishing in Yucca Valley, Calif. Contact him on LinkedIn.com or at simpkins@tds.net

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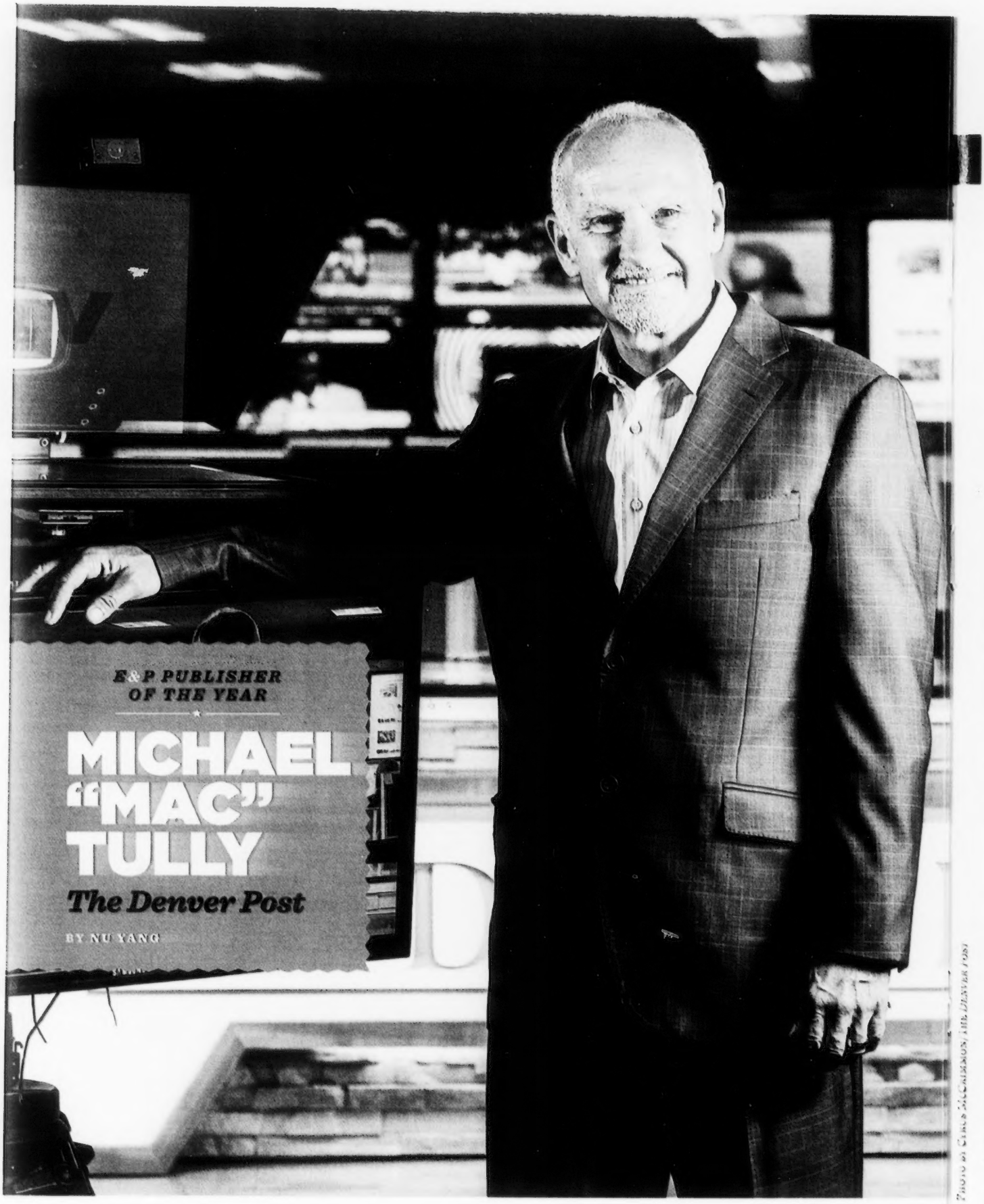

E&P PUBLISHER OF THE YEAR

MICHAEL "MAC" TULLY

The Denver Post

BY NU YANG

PHOTO BY CHRIS SCHNEIDER, THE DENVER POST

WHEN *DENVER POST* PUBLISHER MICHAEL "MAC" TULLY RECEIVED THE NEWS HE HAD BEEN NAMED *E&P*'S 2015 PUBLISHER OF THE YEAR, HE SAID HE WAS "VERY SURPRISED" TO RECEIVE SUCH AN UNEXPECTED HONOR.

"I'm getting recognized for work that is being done by everyone at the newspaper...I'm not the one selling ads, writing stories or delivering papers," he said. "Everyone at this paper contributed to this recognition."

Tully was named *Denver Post* publisher in May 2013, but his journalism career started more than 30 years ago. After graduating from the University of Kansas with a degree in business administration, he spent nine years at the *Kansas City Star* working in the advertising department. From there, he served as vice president of advertising at the *Fort Worth Star-Telegram* in Texas, and in 1996, he was named publisher of the *Arlington Star-Telegram*. In 1999, he became publisher of the *Bradenton Herald* in Florida and turned around the paper in a highly-competitive market. Tully was honored with then-parent company Knight Ridder's top award, the John S. Knight Gold Medal, for his work. Tully moved on to a corporate vice president position with Knight Ridder, where he was responsible for 16 markets.

"It was an interesting role," Tully said. "It exposed me to sixteen different ways to go at business, but it involved a lot of traveling."

So, when the publisher's position opened up at the *Kansas City Star*, Tully returned to his former newsroom. After the Knight Ridder chain was purchased by McClatchy Co., Tully was asked to join the Bay Area News Group (BANG) in California in 2008, where he served as president and publisher of the *San Jose Mercury News* and BANG group vice president.

When Tully is mulling over a career move, he considers several factors. "I look at the people you're going to work with, the challenges that are laid out and if I can make a difference."

That was certainly the case when Tully arrived in Denver two years ago. In addition to his *Denver Post* position, Tully also oversees the company's other Colorado operations, including the *Daily Camera* in Boulder, the *Longmont Times-Call*, the *Loveland Reporter-Herald*, the *Cañon City Record*, *The Colorado Daily* in Boulder and multiple weekly publications. He was also named an executive vice president of parent company Digital First Media (DFM) and currently sits on the Newspaper Association of America board of directors.

If you look at the trajectory of Tully's rewarding career, you have to wonder if the 59-year-old publisher is finished climbing the ladder. But as he reflects on his journey, Tully confidently says he has reached the "pinnacle" of his career at the *Denver Post*.

IN THE TRENCHES

When I asked Tully to describe a typical work day, Tully said each day had a different pace. For instance, on that Monday I spoke with him, Tully had revenue meetings lined with up his advertising and finance leads to go over the month. Then, that afternoon, he had plans to conduct his walkabouts around the building to make sure everything was on track. Also on his plate: an upcoming presentation deadline as chair of DFM's Project Revenue, which highlights money-generating initiatives in the group. Like any other newspaper publisher, Tully wears several hats.

"Every day is different," he said. "And I try to get a sense of what kind of opportunities and challenges are presented in each one."

Nolan Epple, vice president of national advertising, said Tully is often found "in the trenches" and operates with an "open door, (listening) intently and (following) through."

To have a publisher who's not afraid to fight or get dirty in order to stay ahead has been integral to the Denver paper, where some of their creative innovations have propelled the publication to the frontlines.

In 2013, the *Post* hired its first marijuana editor and launched The Cannabist (thecannabist.co), a website dedicated to covering the culture of cannabis. The physical layout of the newsroom now integrates a television and radio studio. Video is pushed daily.

"It's encouraging to have a leader who is invested in digital," said editor Greg Moore. "Vocally, (Tully) has been really supportive, and he's putting his money where his mouth is."

But Tully deflects the credit right back to Moore and the newsroom for creating these forward-thinking projects. "These ideas all came out of the newsroom," he said. "It's been phenomenal to see these changes in every department."

From e-books to the creation of Denver Post TV and the launch of a membership program,

Photo of Chris Anderson, The Denver Post

PHOTO BY CYRUS MCCRIMMON/*THE DENVER POST*

(Top) Tully (left) and editor Greg Moore inside their state-of-the-art multimedia newsroom

(Above) Tully (left) also serves as Denver Post Community Foundation president. Tully stands alongside fellow board members, Dean Singleton (front) and Michael Henry (far right) as they present a $50,000 check to Judi's House founders Brian and Brooke Griese.

Tully believes it's these "new, non-traditional ideas" that will help generate and stabilize the flow of revenue.

"As a publisher, I've learned to give people the opportunity to succeed and then get out of the way," he said. "That doesn't mean be disinterested; be engaged, but don't micromanage. Celebrate, encourage, brainstorm, show confidence, and correct if necessary to set them on course."

OPERATING WITH INNOVATION

The Denver Post reaches more than 1 million print and online readers weekly, and Tully said when it comes to making the best decisions for the company, it always includes managing both print and digital audiences and having both of them work "side by side."

But Tully understands the path to success is to empower an innovative culture, and that includes cultivating a digital atmosphere. Tully pointed to the rich digital history found at the *Post*, such as the creation of AdTaxi in 2010. A game changer five years ago, the digital marketing company now operates globally.

"AS A PUBLISHER, I'VE LEARNED TO GIVE PEOPLE THE OPPORTUNITY TO SUCCEED AND THEN GET OUT OF THE WAY."

"AdTaxi changed our ability to operate in the digital space," Tully said. "It opened up meaningful discussions about audience and how to sell on different platforms."

To keep up with the level of competition found in digital, Tully said he looks at metrics that present audience and revenue opportunities. Saying yes to an idea like The Cannabist and DPTV makes sense, he said, because it presents a positive cash flow.

"We look at a six month projection," Tully said.

But when it comes to an idea like coupon books, Tully understands the cash flow won't be immediate, but six months gives them more time to make them successful and set them down a path to be successful.

"We have had to say no to some things because it was too crowded or it wouldn't lead to a ROI," he said. "We need to have flexibility and the budget has to fit before we launch anything."

Moore agreed planning has to take place before he approaches Tully with a new project. "It's about us doing our homework on return of investment and giving them a little runway. We have meetings to hash it out. (Tully) is willing to say no, but he also has said yes a lot."

Managing print is another story. Although the audience decline is manageable, Tully said it's the advertising side that's challenging.

"The pie is getting sliced into more pieces, and print is still a big part of that," he said. "It's what's going to separates us from our (digital) competitors."

To motivate his staff, Tully shared a few anecdotes he told his employees: "Do it today. The opportunity might not exist tomorrow...be the first...first to launch, first to get the story, first to talk to that client."

And then there's the "power of one."

"Do one more thing," Tully explained. "Make one more call, and that usually pays off in the ads department. It will put the odds in your favor and help you beat your competition."

PHOTO BY CYRUS MCCRIMMON/THE DENVER POST

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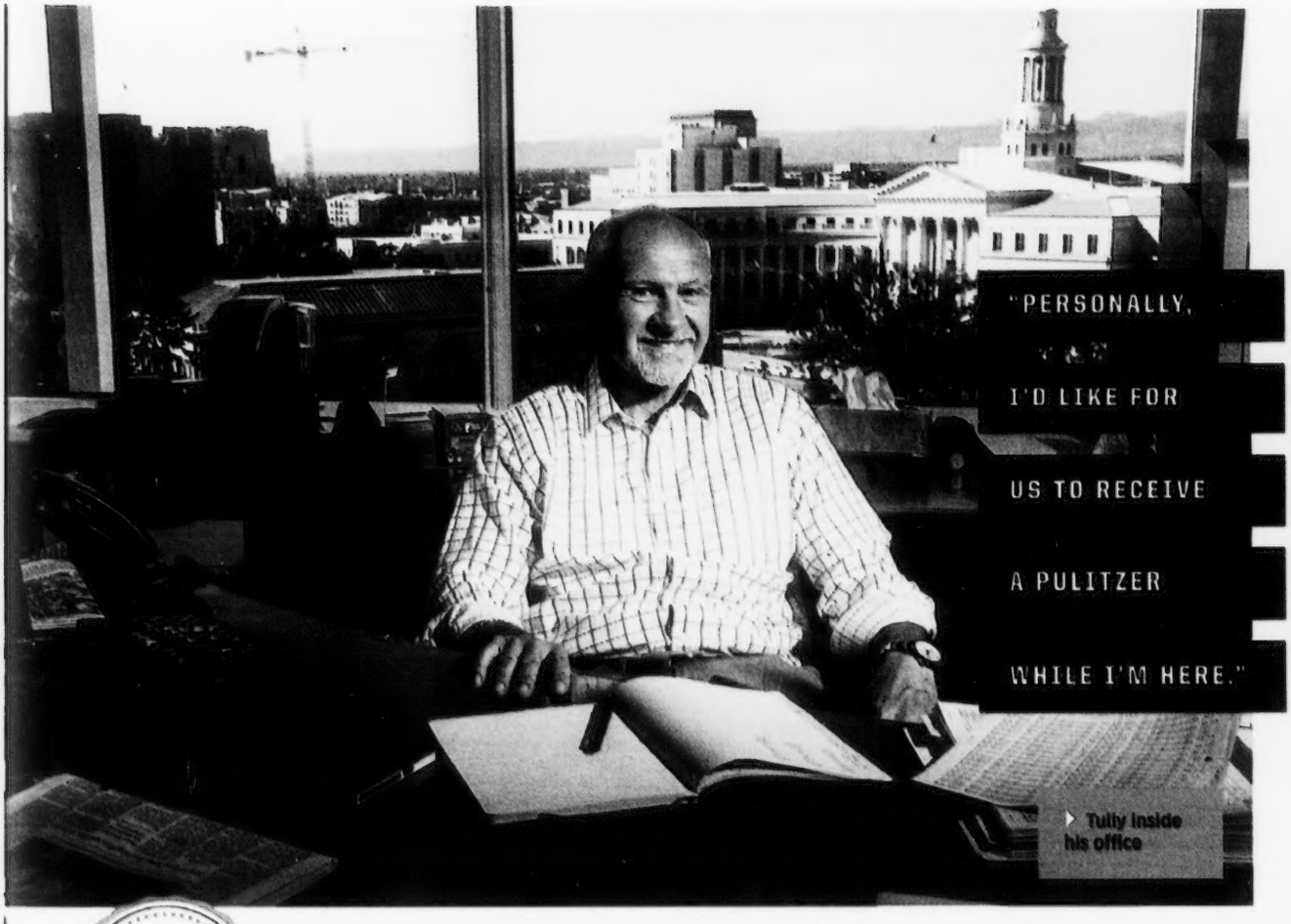


Tully inside his office

PHOTO BY CYRUS MCCRIMMON/THE *DENVER POST*

E&P Publisher of the Year

"MAC'S NEWSPAPER"

When Tully arrived in Denver, he had some big shoes to fill. William Dean Singleton founded MediaNews Group in 1983 with the late Richard B. Scudder. Together, they purchased the *Denver Post* in 1987. During Singleton's tenure as publisher, the paper won five Pulitzer Prizes. Singleton, who has multiple sclerosis, handed over the reins to Tully so he could focus on his health and spend more time with his family.

At the time his retirement, Singleton told *Westword*, Denver's alternative weekly paper, "I've known Mac Tully for twenty years. I hired him from the *Kansas City Star* to run San Jose...and I'm very comfortable with him. He's published some very good newspapers, and his father was a publisher, so he has the understanding of what a newspaper should be in a community, but with a much better grasp of the new world than I have."

"It's Mac's newspaper now," he said in the same interview.

When I reminded Tully of that quote, he told me it wasn't just his newspaper. "It's our newspaper," he said referring to his staff. "Dean will continue to be our biggest billboard, and we move forward making the best decisions for the paper."

Moore, who has served as editor since 2002, said the transition from Singleton to Tully was an easy one. In a town with such a huge personality, Moore said, Tully fit right in.

"No one can ever replace Dean," he said. "But now we're in the Mac Tully era."

Steve Rossi, DFM president and CEO, said as soon as Tully arrived in Denver, he became involved with his new community. "He met with business owners and advertisers and was quick to build those relationships."

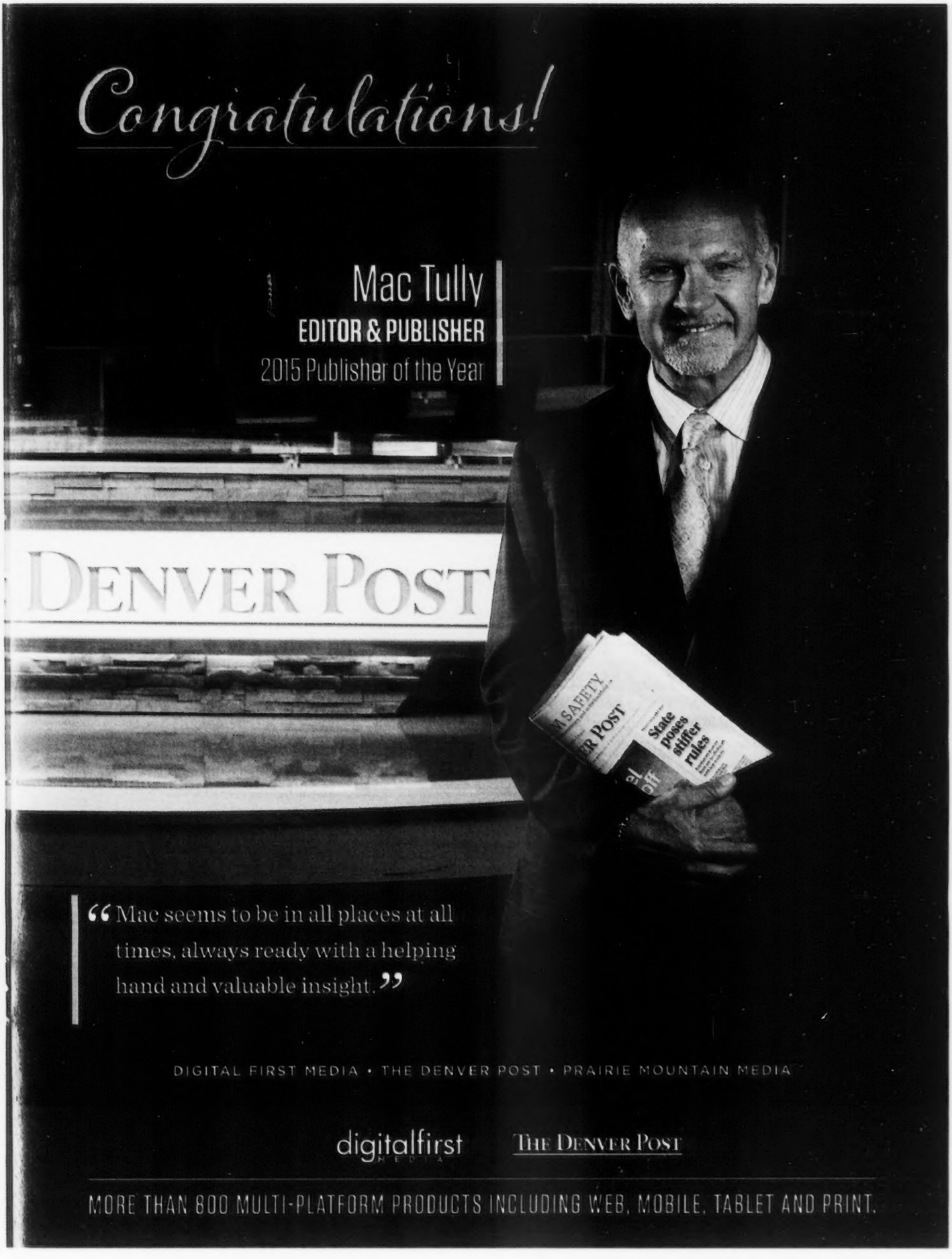
And like at the previous publications he led, Rossi said Tully thrived in an environment where the business was challenging because that pushed him to find opportunities to discover revenue. Since Tully became *Post* publisher, Rossi said he has seen the paper improve overtime, particularly with how they're transforming their print and digital products.

Known for being a "hands-on guy," Tully said he enjoys sitting down with clients and with community leaders.

"It's about ramping up our locally controlled dollars," he said. "How can we provide them with a solution, create great partnerships and grow revenue?"

Being hands-on also means greeting his staff members with a "Good morning" or a "How are you?" especially in a setting where many people sometimes never see top leadership. Moore also praised Tully's employee relations, saying the publisher was always very encouraging and inclusive.

Looking ahead at the paper, Tully said his goals are to stabilize revenue and to continue to hold print, manage digital, and expand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Tully checks in with Annie Mullen, sales account executive, and Lauren Morrell, digital sales executive.

projects.

"Personally, I'd like for us to receive a Pulitzer while I'm here," he added. The *Post* was last awarded with one in 2013 for breaking news reporting for its coverage of the 2012 Aurora shooting.

TODAY'S PUBLISHER

Outside of the office, Tully enjoys hiking with his wife, Rebecca, and he's looking forward to a planned safari trip to Africa. He's a father of three children and a grandfather to four. Since moving to Denver, he's become a huge Broncos football fan, and like the players in the field, you have to learn how to take some hits.

Like other newspapers around the country, Tully and the *Post* have seen their share of uncertainty. Earlier this year, DFM was close to selling off its newspapers, but a sale was put on hold in May when it was determined the move would not be at the "best interest of shareholders." This past summer the *Post* reduced the size of its Monday and Tuesday print editions and announced another round of buyouts.

"It's not going to get easier for any of us," Moore said, but when it came to making these hard decisions, he said Tully always made sure it was about putting the business's best interest first.

Mark Zieman, McClatchy vice president of operations, worked with Tully during his Kansas City days, first as his editor, then succeeding him as publisher. "Mac led his share of tough budget sessions. Missing a financial target was never an option with (him), so the meetings weren't easy or fun. But he always attacked budget challenges proactively and collaboratively, and promoted business literacy with employees so that everyone knew what they were fighting for. You always felt he was in the boat rowing with you."

When I asked Tully what it took to be a publisher in today's tough environment, he said with a big laugh, "Whiskey." And who hasn't been there?

PHOTO COURTESY OF MAC TULLY

(From left to right) Tully and his wife, Rebecca, attend a Denver Broncos and Kansas City Chiefs football game with Colleen and Rich Laub, owners of IBMC colleges.

But then he compared it to riding a horse. "We all get bucked off...you get knocked down, but you get up and fight, and what we're fighting for is worth it...you have to give more punches than you take."

Zieman echoed the same sentiment. "I know for a fact that the publisher job has never been harder than it is today. It takes a rare combination of skills to completely rebuild your business model for a digital world, hold true to a journalistic mission that's more than 100 years old—and navigate through a recession at the same time. Mac has proven he can do all that, plus you actually like working with him. That's a peachy combination." ■

NEWSPAPERS That Do It Right

Nominate your paper, submit your ideas

Enter via email: (Subject line: E&P 10)
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Our March issue will profile what we have long labeled **"10 Newspapers That Do It Right."** Never meant to be a "10 Best" list, instead it spotlights select newspapers that have earned a notable achievement in at least one particular area, carried out a successful innovation, implemented cost-savings procedures, or developed programs that have generated revenues or increased circulation.

The objective of the story is to bring ideas together and share the best and the brightest in one comprehensive feature. All ideas are welcome.

Deadline: **January 15, 2016**

Please include:

- Your name / contact info
- Name of nominated paper
- Daily or weekly?
- Circulation
- Notable innovation, achievement, story, procedure, etc.
- Your ideas to help newspapers succeed and grow

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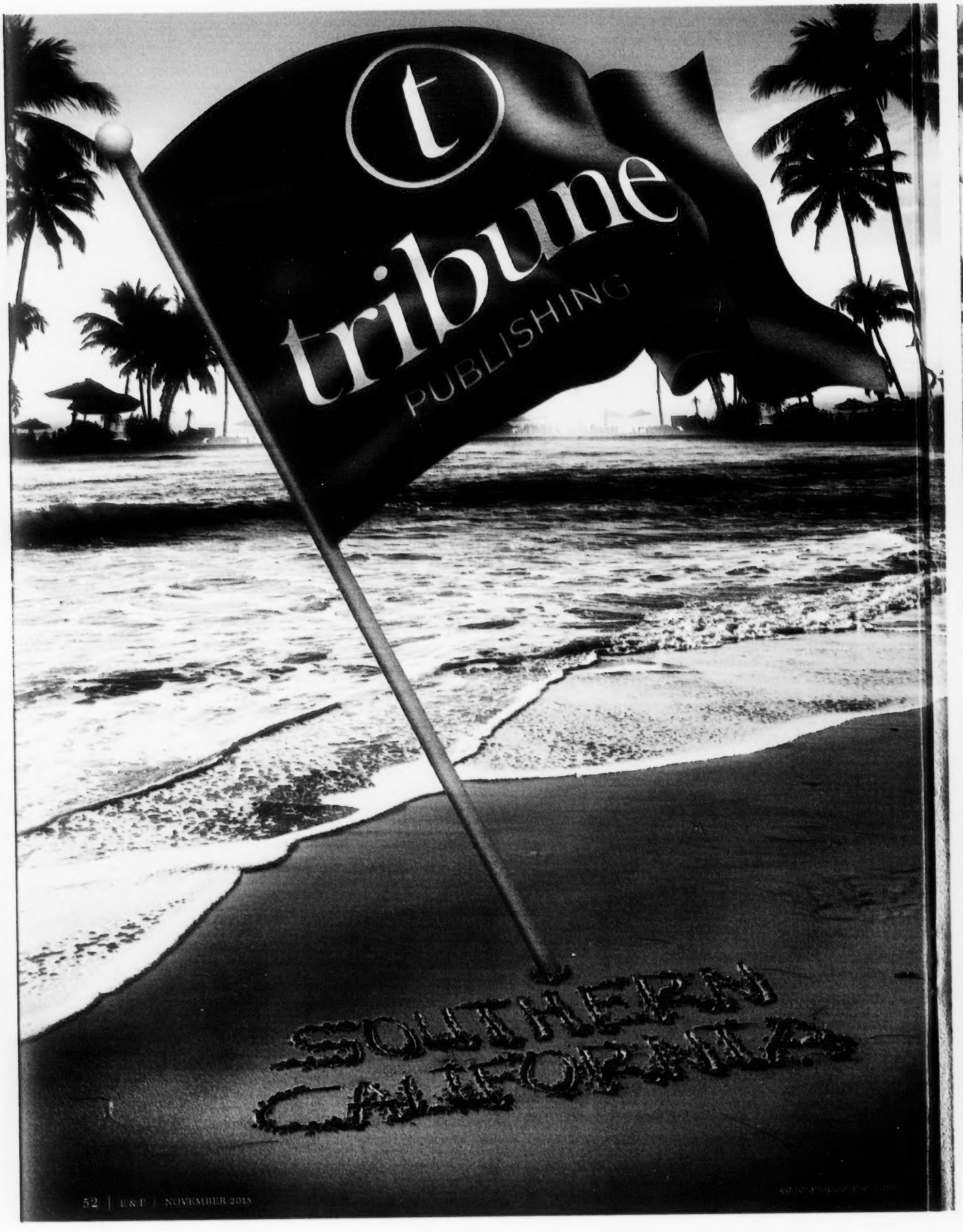
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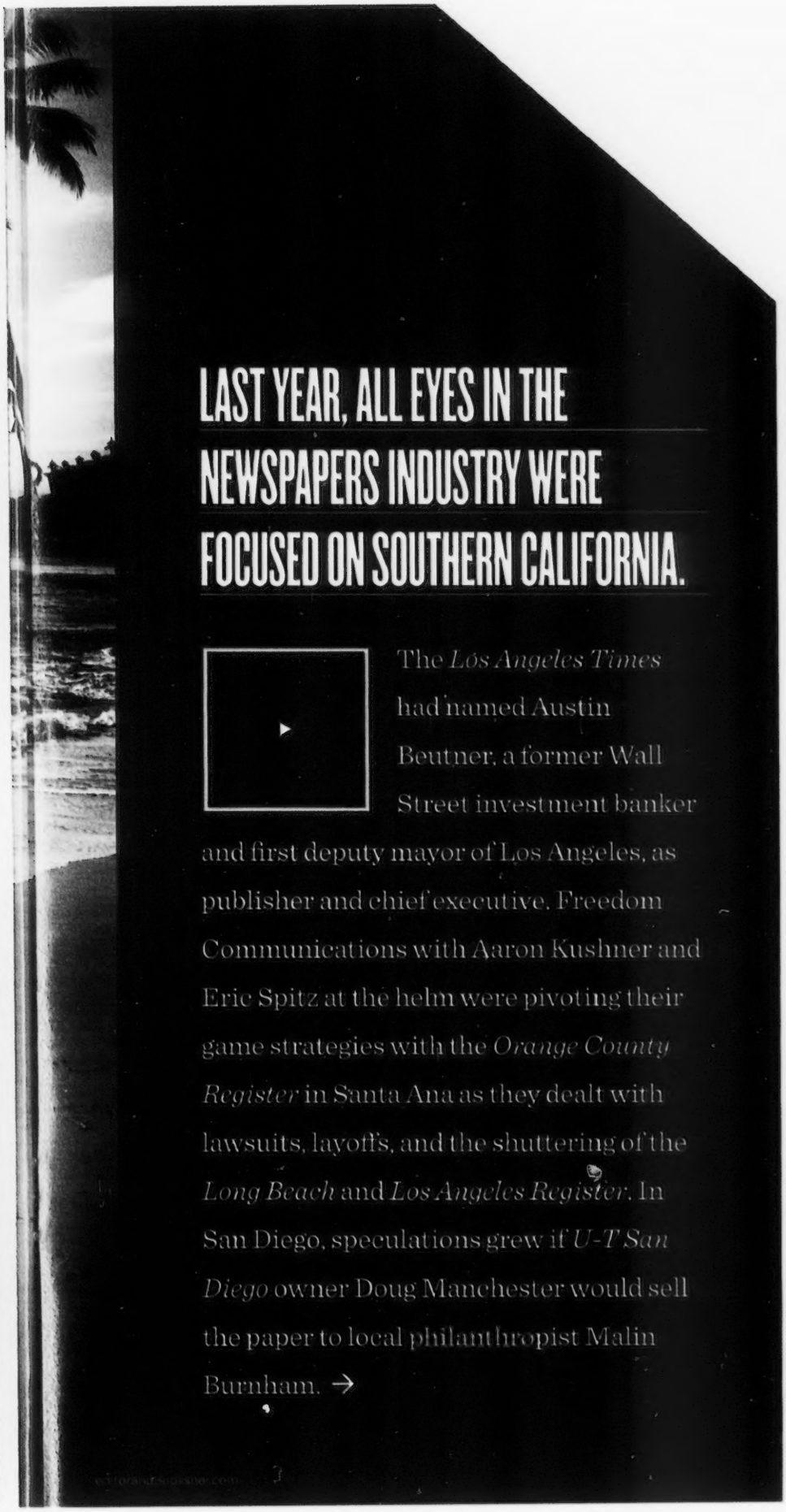


A NEW REGIME

WHAT WILL HAPPEN ONCE TRIBUNE TAKES CONTROL OF SOUTHERN CALIFORNIA NEWSPAPERS?

BY TONY BIASOTTI AND NU YANG

ILLUSTRATION BY TONY O. CHAMPAGNE

LAST YEAR, ALL EYES IN THE NEWSPAPERS INDUSTRY WERE FOCUSED ON SOUTHERN CALIFORNIA.

The *Los Angeles Times* had named Austin Beutner, a former Wall Street investment banker and first deputy mayor of Los Angeles, as publisher and chief executive. Freedom Communications with Aaron Kushner and Eric Spitz at the helm were pivoting their game strategies with the *Orange County Register* in Santa Ana as they dealt with lawsuits, layoffs, and the shuttering of the *Long Beach* and *Los Angeles Register*. In San Diego, speculations grew if *U-T San Diego* owner Doug Manchester would sell the paper to local philanthropist Malin Burnham. →

A NEW REGIME

BY TONY BIASOTTI AND NU YANG

A YEAR HAS PASSED, AND ALL EYES ARE ONCE AGAIN TRAINED ON THESE THREE PAPERS, BUT YOU WOULDN'T RECOGNIZE THE LANDSCAPE.

Kushner and Spitz resigned in March, handing over their duties to the new *Orange County Register* publisher Richard Mirman. Tribune Publishing, parent of the *Los Angeles Times*, purchased *U-T San Diego* from Manchester (which returned to its former name *San Diego Union-Tribune* after the sale). Then, in September, Beutner was abruptly fired from his position and replaced by *Baltimore Sun* (another Tribune paper) publisher and CEO Tim Ryan. Ryan was also tapped to serve as CEO of Tribune's newly-formed California News Group.

Based in Chicago, Tribune Publishing is laying some heavy stakes in the land of sunshine and palm trees. And much like the pioneers who headed out West in search of gold and new opportunities, Tribune executives are hitching their wagons on a plan that is poised to once again change the media landscape in Southern California.

WHEN TWO BECOME ONE

When Tribune Media Co. spun off its publishing business in August 2014, it was seen as a cost-saving measure. Other media companies, such as Gannett and Scripps, had also made the same maneuver. In our March 2014 cover story ("Checkmate! The high-stakes chess game for control of the Southern California newspaper landscape"), *E&P* reported that both Kushner and Manchester had expressed interest in buying the *Los Angeles Times*.

"Our interest is in all the Tribune papers. That has not particularly changed," Kushner told *E&P* at the time.

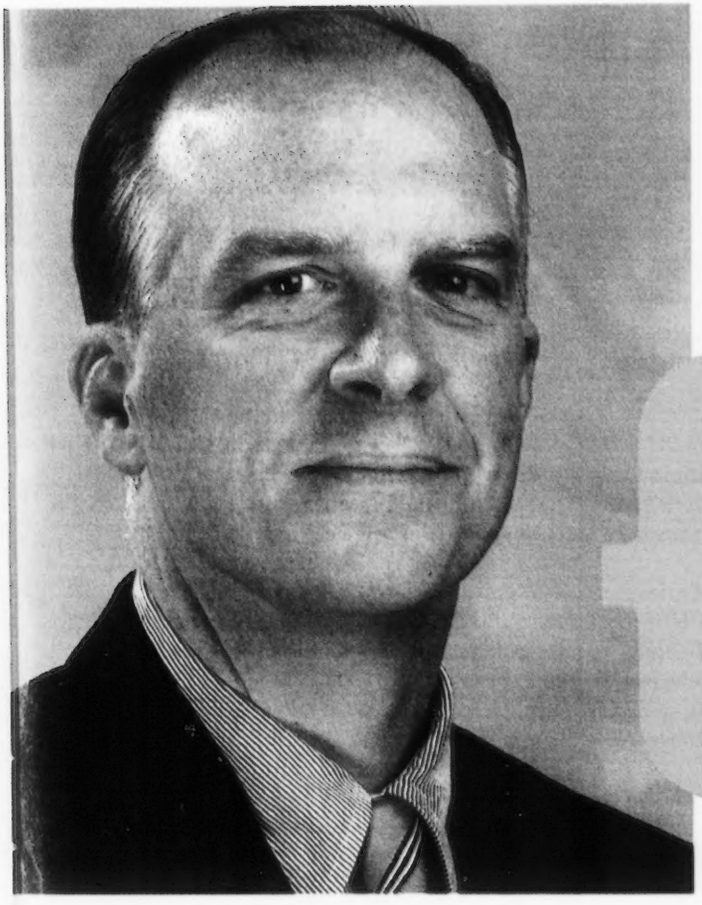
Well, things did change—a lot.

Not so long ago, Kushner and Manchester seemed poised to take over the *Times*, but with both men out of the picture and the *Union-Tribune* now in the hands of Tribune Publishing, it will only be a matter of time before the *Orange County Register* and Freedom's other SoCal newspaper, *The Riverside Press-Enterprise*, gets swallowed up by Tribune.

Beutner's dismissal was just another indicator that Tribune executives had other ideas in mind for their newly-formed California News Group.

Although both Beutner and Tribune haven't explained why he was let go, Rem Reider of *USA Today* speculated, "It's widely believed that a major factor was an offer by Los Angeles

Former *Los Angeles Times* publisher Austin Beutner was fired in September after one year on the job.



Baltimore Sun publisher Tim Ryan was named the new *Los Angeles Times* publisher in September.

> LOS ANGELES COUNTY SUPERVISORS SAY, "THE APPOINTMENT OF A PUBLISHER TRANSFERRED FROM OUTSIDE THE LOS ANGELES AREA... IS CLEARLY NOT IN THE BEST INTEREST OF... A LOCAL NEWSPAPER."

philanthropist Eli Broad to buy the *Times* and the *San Diego Union-Tribune*, whose recent acquisition by Tribune Beutner had orchestrated. Beutner was a proponent of the transaction and presumably would have stayed on with the *Times* and *Union-Tribune* under Broad. Tribune wanted no part of the deal."

Since Beutner's ideas didn't seem to align with Tribune's CEO Jack Griffin, *Baltimore Sun*'s Ryan was brought in to run the Los Angeles paper. But Los Angelenos weren't keen to the idea of having an "outsider" steering their daily newspaper. Beutner was embraced by readers and the community because he was a local. After his firing, Los Angeles County supervisors unanimously passed a resolution calling for Tribune Publishing to restore local leadership at the *Times*.

As reported in the *Times*, the resolution read, "The appointment of a publisher transferred from outside of the Los Angeles area, and the continued practice of having key decisions made by a body located approximately 1,750 miles and two time zones away is clearly not in the best interest of operating, growing and nurturing a local newspaper."

Consolidation is once again the name of the newspaper game, and this time it's the model practiced by the publishers of almost a century ago: buy the paper in the next town over. Then, buy the one in the next town from that.

A NEW REGIME

BY TONY BIASOTTI AND NU YANG

This shift stems from the fact that newspaper publishing is essentially a manufacturing business. Printing and delivering thousands of copies of the paper every morning is expensive, and it's one of the easier functions to outsource or consolidate.

As soon as Tribune bought the *San Diego Union-Tribune*, it began printing the paper at the *Times* plant in Los Angeles and delivering it through the *Times*' network of drivers. More than 100 *Union-Tribune* pressroom workers and truck drivers were laid off as a result.

Johanna Maska, former *Times* vice president of marketing and communication, said the total number of departures overstates the cutbacks at the *Union-Tribune*. Manchester kept the paper's real estate holdings—he leases the headquarters back to Tribune Publishing—and some of the people who left stayed with Manchester to manage the real estate or work in other arms of his business.

But what will get lost in this transition? Perhaps it will be the newspaper's brand and identity. Expect more content to be shared between San Diego and Los Angeles as well.

"The *Times* has some great journalists and significant resources. They cover stories across the nation and the world — places where we have no reporters," *Union-Tribune* editor Jeff Light said in an August column, announcing that *Times* content would be appearing in their paper. "When our editors are reviewing our options for coverage outside of San Diego, we now have one more choice. That's a good thing...The larger benefit will come when we begin to apply more might to the most significant topics in Southern California."

THE OCCASIONAL JEFF BEZOS ASIDE, THERE ARE NO SAVIORS. THE EXPERIMENTS WITH LOCAL OWNERSHIP ARE JUST THAT: EXPERIMENTS.

Watching this saga closely is Voice of San Diego, the all-digital nonprofit news organization. "It's fascinating," editor-in -chief Scott Lewis said. "As print revenue heads to the cliff, it seems like Tribune is pursuing this effort in order to build a bridge toward a digital future."

That was the message Lewis said he felt Beutner was trying to bring to the newspapers before the publisher was fired. "What was most troubling about his dismissal was there was no patience (from Tribune)," Lewis said. "(Tribune) wanted to see more immediate profits, and now they have to start over with a new leader and a new strategy."

Has Lewis seen a change in the San Diego paper since the sale? Although the same editorial team remained in place after the Tribune purchase, he predicts there will be a blurring of uniqueness as more content written by Los Angeles writers appears in the paper.

With so much transition in his local media market, Lewis doesn't see Voice of San Diego replacing *Union-Tribune* as a primary news source nor does he want to see that happen. "It's a better ecosystem," he said. "We're complimentary to each other. It's not a death match; we're all concerned with what's happening in the industry."

It's not a matter of if but when Tribune will take over the *Orange County Register*. The *Register* is a natural target for the company—in fact, the *Times* delivered the *Register* for five years until the partnership dissolved in lawsuits. Whether the *Register* is for sale is another question. Mirman declined a request for an interview, but there are reasons to believe the ownership group might be ready to sell.

Under Kushner, Freedom sold six newspapers, leaving the *Register* and the *Press-Enterprise* as the company's only dailies. Whether or not the remaining papers are sold, Kushner's days as a potential savior of print journalism are long gone. His story—along with Manchester's tenure in San Diego and the failure of the nonprofit consortium to buy the *Union-Tribune* from him—is another in a long line of publishing novices who couldn't deliver on their promises to revitalize local newspapers.

The occasional Jeff Bezos aside, there are no saviors. The experiments with local ownership in San Diego and Orange County are just that: experiments. The overwhelming trend in the industry is toward more acquisitions by the biggest firms and more true consolidation as

"UNLESS YOU'RE MAKING A PLAY FOR THE CUSTOMER BASE, IF YOU'RE GOING TO PUSH FOR MORE DIGITAL PRODUCTS AND OFFERINGS... IT WOULD BE SMART TO SELL THOSE DIGITAL PRODUCTS IN THE NEW MARKETS."

chains cluster their properties in regional groups.

Gordon Borrell, media analyst and CEO of Borrell Associates, said for anyone to buy a daily newspaper today is "befuddling."

"It doesn't make a lot of sense in the long run," he said. "Unless you're making a play for the customer base, if you're going to push more digital products and offerings... It would be smart to sell those digital products in the new markets."

With this big push toward digital predicted in the industry, Borrell said more daily newspapers will reduce their print schedule to perhaps only three times a week (and maybe even become weeklies). He sees this change happening sooner rather than later in Southern California.

Borrell said the *Los Angeles Times* has an advantage because it's located in the center of the entertainment industry, but as reading habits continue to move from print to digital, he sees a daily newspaper like the *Times* morphing into a large, Sunday-only, glossy-style magazine. On the other hand, smaller, boutique community newspapers will thrive, Borrell said.

When this happens, Borrell doesn't see the *Register* in Tribune's media portfolio. "It will either fade away or become like the *New Yorker* for Los Angeles," he said.

The *Union-Tribune* won't disappear, but will also transition into a magazine-style publication, Borrell said.

Lewis couldn't imagine a future without a local newspaper in San Diego, but he did see an end of the daily print schedule. There will be more consolidation, he said, and the days of printing a daily newspaper will be gone.

If Borrell's predictions are true, Southern California will eventually become Tribune territory. Under its umbrella, the *Los Angeles Times* and the *San Diego Union-Tribune* will scale back to become glossy magazines, and the *Orange County Register* will be no more. If consolidation continues, Southern California readers may only be left with one news product: will it be named *Los Diego Times* or the *San Angeles Union-Tribune*?

This new game plan in Southern California might not be the final solution for Tribune though. The *Union-Tribune* reported that its new parent company borrowed $70 million to buy the paper, bringing their total long-term debt to $386 million in the quarter.

So, was purchasing the *Union-Tribune* a smart move for Tribune Publishing? Borrell's answer wasn't a flat out no, but he said it could be seen as smart especially if their big play is growing their digital audience and online revenue.

"Tribune has always been a smart company when it comes to digital," he said, citing their investments in AOL and the creation of Tribune Interactive. "I wouldn't count them out yet." ■

Out-think

Business as usual doesn't cut it in today's continuously changing media industry. Outsmart the future, be more innovative, challenge yourself and dare to be different.

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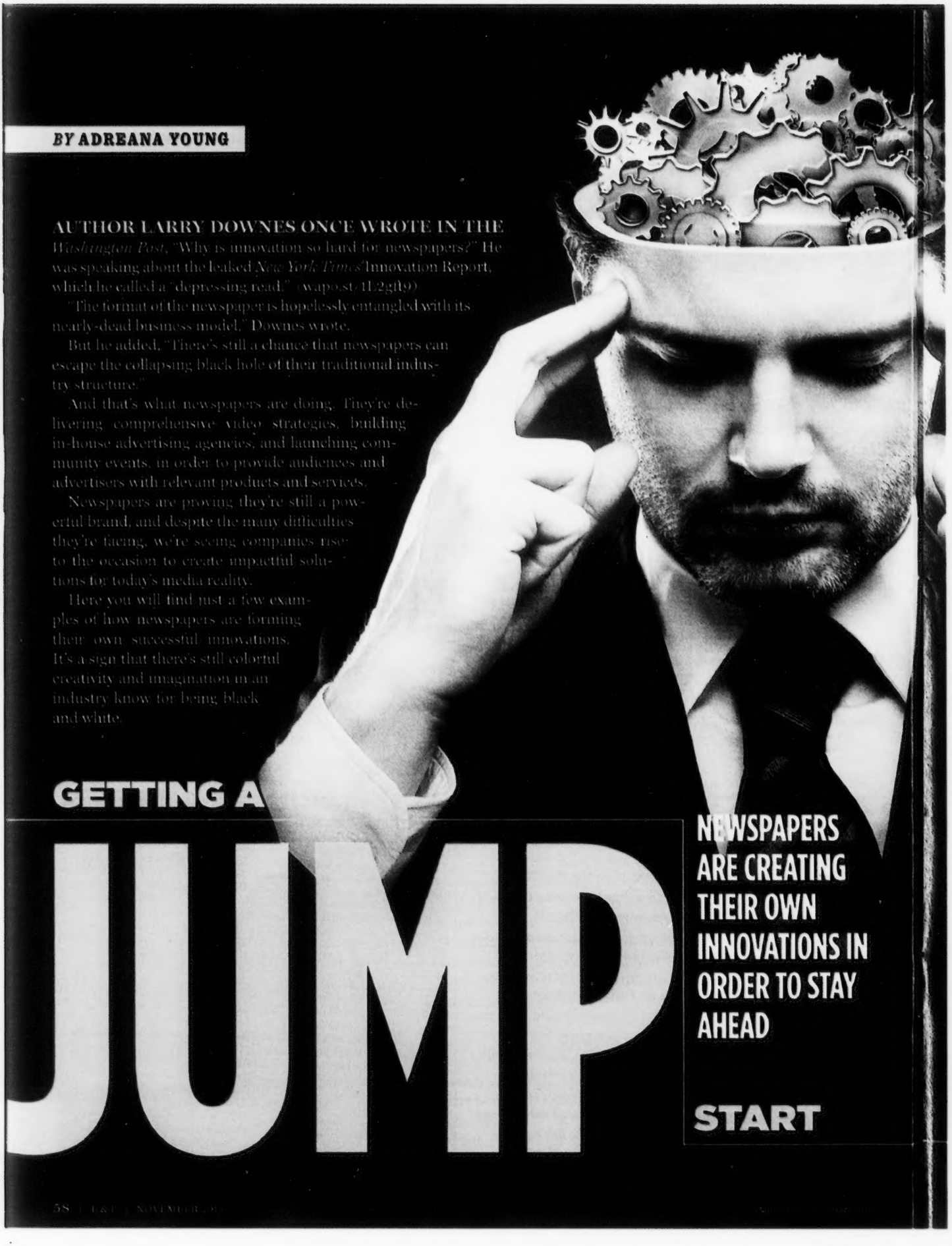


BY ADREANA YOUNG

AUTHOR LARRY DOWNES ONCE WROTE IN THE *Washington Post*, "Why is innovation so hard for newspapers?" He was speaking about the leaked *New York Times* Innovation Report, which he called a "depressing read." (wapo.st/1L2gt19)

"The format of the newspaper is hopelessly entangled with its nearly-dead business model," Downes wrote.

But he added, "There's still a chance that newspapers can escape the collapsing black hole of their traditional industry structure."

And that's what newspapers are doing. They're delivering comprehensive video strategies, building in-house advertising agencies, and launching community events, in order to provide audiences and advertisers with relevant products and services.

Newspapers are proving they're still a powerful brand, and despite the many difficulties they're facing, we're seeing companies rise to the occasion to create impactful solutions for today's media reality.

Here you will find just a few examples of how newspapers are forming their own successful innovations. It's a sign that there's still colorful creativity and imagination in an industry know for being black and white.

GETTING A JUMP START

NEWSPAPERS ARE CREATING THEIR OWN INNOVATIONS IN ORDER TO STAY AHEAD

Video Strategies

CALKINS MEDIA

When Calkins Media decided to revamp its video strategy three years ago, they knew one thing had to happen: video had to become part of the company's DNA. But Calkins Media (owners of newspapers in Pennsylvania, Florida and New Jersey) didn't have the funds to purchase expensive equipment or build a brand new video team.

However, they already had key people in their newsrooms who "understood where (they) wanted to go and could articulate that vision to everyone," said Jake Volcsko, general manager and digital media and marketing director.

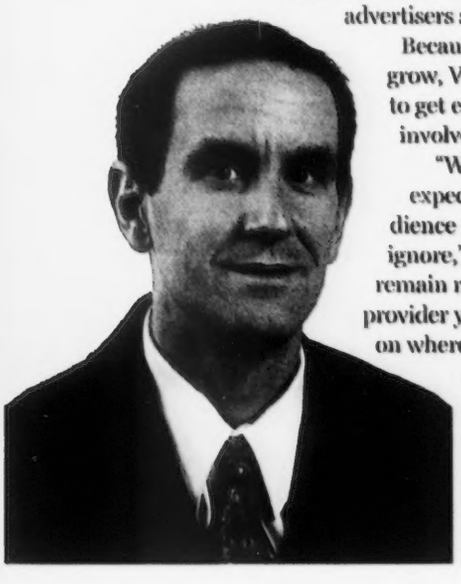
Volcsko said if they had created a video team right out of the gate, they would have had to move resources from the newsroom. So rather than take away from their core product, he said, they decided video would be a key component for everyone in the Calkins Media newsrooms. This allowed the company to build up a team and invest in better equipment to produce higher quality video.

Since expanding its video content and the newsrooms' focus on video, Calkins Media has seen more than a 50 percent growth in audience year over year. They're continuing to experiment with content and adding new shows to remain relevant to their audiences. In addition, Calkins Media's newspaper channels are on Roku and FireTV, two online streaming television services. Volcsko said being on these platforms has been beneficial from an advertising perspective.

"Let's face it; it's been a while since advertisers have seen newspapers as progressive from a technological standpoint," Volcsko said. "However, when we show up to a sales meeting, hook a device up to a TV, and steam our content instantly, advertisers sit up and take notice."

Because video continues to grow, Volcsko said it's important to get everyone on your team involved.

"When you look at the expected growth in video audience and revenue, it's hard to ignore," he said. "If you want to remain relevant as a local content provider you have to keep an eye on where the audience is going, not necessarily where it is today."



Jake Volcsko, general manager and digital media and marketing director for Calkins Media

> INNOVATION

Storytellers Project

GANNETT CO. INC.

While the Gannett Co. Inc. is known for working on many cutting-edge and forward-thinking projects, such as its recent work with virtual reality at the *Des Moines Register*, the media company is also telling its stories old-school style.

In 2011, the *Arizona Republic* showcased its wildly successful Storytellers Project in which *Republic* journalists would read their stories to live audiences. The project is a simple and cost effective way to bring local journalists and the community together. It builds audience loyalty and creates a fun event for readers, young and old alike.

Now, Gannett—the *Republic*'s parent company—is bringing the project to nine other of their newspapers, including *The Desert Sun* in Palm Springs, Calif.; *The Coloradoan*; The *Greenville* (S.C.) *News*; The *Lansing* (Mich.) *State Journal*; The *Louisville* (Ky.) *Courier-Journal*; The *Indianapolis* (Ind.) *Star*; *The Des Moines Register*; and The *Cincinnati Enquirer*.

▸ The *Des Moines* (Iowa) *Register*'s Lisa Rossi tells her story to a group of Gannett journalists gathered at ONA in Los Angeles.

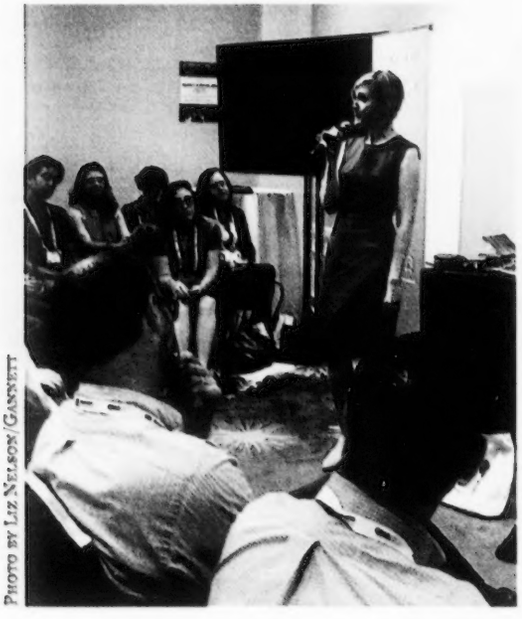


PHOTO BY LIZ NELSON/GANNETT

PHOTO BY DAVID SORCHER/SPECIAL FOR THE ENQUIRER

▸ Original Thought Required owner James Marable tells a crowd of over 300 the story of why he loves Cincinnati at the inaugural Storytellers night at the Phoenix on Wednesday.

> INNOVATION

Community Events

THE *CINCINNATI ENQUIRER*

The *Cincinnati Enquirer* has been getting out and meeting its readers at restaurants, breweries and at other local hotspots in order to create greater relationships.

"A big part of how we promote special events relates back to our content," said Michael Betz, brand manager. He said the *Enquirer*'s event strategy focuses on the alignment of the events with the newspaper's content.

For example, the *Enquirer*'s Storytellers events allow the subjects of *Enquirer* stories to read their stories to audiences. So far, the newspaper has hosted four Storytellers events, drawing crowds of more than 450 people.

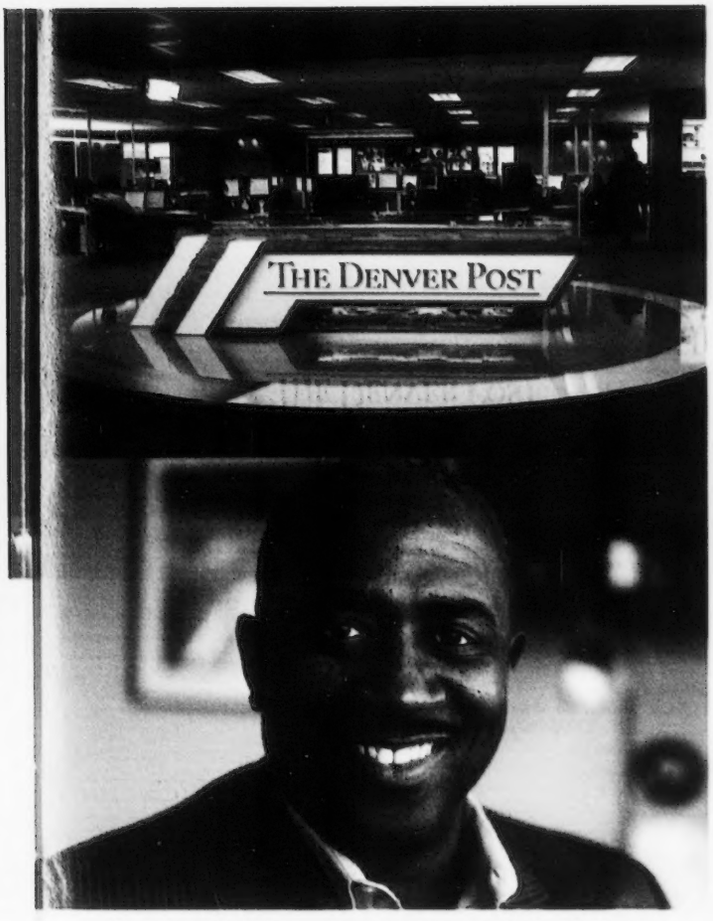
To attract more attendees Betz said they also focus on events with social media appeal, such as this summer's all star baseball event, in which they used the hashtag #cincisummer. The hashtag allowed audiences to get involved and share their story as well.

Last year, the *Enquirer* hosted a community party celebrating a handful of local restaurants that were featured on the Food Network. The event saw 1,000 people at the viewing party.

In addition to finding events with social media appeal, Betz said it's important to promote the events on all of the *Enquirer*'s products including its website, social media and the print product in order to get as many readers as possible to see it. Because although Betz said they've been working on appealing to readers ages 24-34, they've seen readers of all ages attend these events.

"We want to create an experience outside the box that traditional newspapers wouldn't," said Betz.

These kind of events help get the *Enquirer*'s brand out there while developing a greater relationship with its readers by utilizing social media and the newspaper's content.



▸ (Top) A shot of the *Denver Post* newsroom with the DPTV anchor desk in the center. (Above) Gregory Moore, editor of the *Denver Post*

> INNOVATION

Denver Post TV

THE *DENVER POST*

When you're producing 15 video shows and boasting more than 6.5 million video plays with an average of 20,000 plays a day, it's hard to imagine that a year ago, the *Denver Post* wasn't producing enough video content. But that was the case, according to editor Gregory Moore.

A year later, after launching Denver Post TV, the newspaper now produces video shows covering sports, news, movies, game critiques—and to capture a younger audience, a cannabis show.

The *Post* revamped its video strategy by hiring a local on-air talent, creating a television studio in the middle of the newsroom and improving video equipment. Although Moore admitted quality video equipment can be expensive, he said one of the most important things is to "not pay sticker price for the equipment."

In order to create a successful video strategy, Moore said you'll need to get buy in from the entire staff, because "video is good for the newspapers journalism and brand and it can help keep the paper relevant for the future."

> INNOVATION

Locabuy.com

MORRIS PUBLISHING GROUP

The holiday season is fast approaching and Morris Publishing Group plans on being right there in the fray. Based in Augusta, Ga., the media company (which owns 11 daily newspapers and five non-dailies) recently launched locabuy.com, an e-commerce website that showcases products and services offered by local retailers.

While the website is still in its early stages, locabuy.com works more like Amazon than other online retail website by integrating the products featured on the site with newspaper content.

"Our business is bringing solutions to local merchants and helping small local merchants have an e-commerce strategy," said Derek May, executive vice president, newspapers.

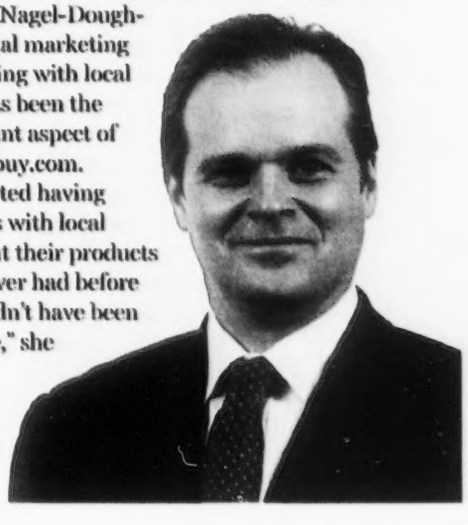
Morris Publishing first launched locabuy.com on the *Augusta* (Ga.) *Chronicle* site. In addition, the company is slowly introducing the system to three more of their daily newspapers before the holidays: the *Florida Times-Union* in Jacksonville, Fla., the *Savannah* (Ga.) *Morning Herald* and the *Athens* (Ga.) *Banner-Herald* before rolling it out to all of their products.

"E-commerce is sure to grow in the coming years," said May. "And with our trusted brand, huge local audience and great relationships with local businesses, we are uniquely positioned to compete effectively in this space."

In order to have an effective e-commerce solution, May said the Morris Publishing team has assisted local retailers in shooting up-to-date and quality photos of products and writing descriptions for the website.

Having a website full of products is also important, said Heather Nagel-Doughtie, chief digital marketing officer. Working with local merchants has been the most important aspect of creating locabuy.com.

"We've started having conversations with local retailers about their products that we've never had before that we wouldn't have been able to before," she said.



▸ Derek May, executive vice president, newspapers

> INNOVATION

Interactive News Team

THE *GLOBE AND MAIL*

Last year, Toronto's *Globe and Mail* brought together coders, developers, designers, editors and writers to create a small interactive news team to assist the *Globe and Mail* newsroom.

The team builds tools, creates graphics and develops processes to assist with the newsroom's daily projects as well as more in-depth pieces to help create better digital journalism. One of the most important things the interactive news team does is experiment with new technologies and processes that the *Globe and Mail* staff might not otherwise have time for.

"It's important for newsrooms to try things and to try things and fail," said Matt Frehner, senior editor global interactive news. He said while they could create 10 photo galleries each day, having the ability to say no and having the time to experiment with coding and other projects is an important part of building a stronger, more contemporary newsroom.

"One major focus of the hiring was to bring people in to the newsroom (who had) digital developer journalism experience," Frehner said.

He added it was critical to create goals and objectives when developing a team like this. They developed criteria for evaluating projects of importance for the team, which includes: audience and impact, scope, experimental value and extensibility.

So far, the team has built the *Globe and Mail* chart tool, which supports line, area, stream and column charts, they've developed a WYSIWYG tool (which helps developers see what the project will look like while it's being edited) for long-form stories. They have also developed tools for their social media team, among other things.

The *Globe and Mail*'s interactive news team (Back row, from left to right) Alasdair Mckie, Jeremy Agius, Michael Fraiman, Evan Annett, Julia Wolfe, Matt Frehner, Terra Cioffe, Kristy Hoffman (Front row, left to right) Oliver Sachgau, Laura Bienkinsop, Danielle Webb (Not pictured) Matt Lundy, Mason Wright, Christoper Manza and Micael Pereira.

> INNOVATION

Washington Post Video

THE *WASHINGTON POST*

The *Washington Post* recently revamped its video model to offer platform specific videos and changed the platform's name to Washington Post Video. Micah Gelman, director of video for the *Washington Post*, said their previous video model Post TV, which aired interviews at regularly scheduled times, didn't meet their audiences' needs. "That's not how people consume video anymore," he said.

In order for videos to be successful today, they have to be relevant and accessible to readers, Gelman explained.

In addition to the video for the website, the Post created a vertical video format that's better suited for mobile phones as part of *Washington Post* Video. This will allow reporters on the presidential election campaign trail an easier way to shoot quality video suited for platforms such as Snapchat and Facebook.

> INNOVATION

Statesman Studio

THE *AUSTIN AMERICAN-STATESMAN*

The *Austin American-Statesman*'s in-house advertising agency is Austin, Texas' "best kept secret," according to Dan Hanrahan, interim director of Statesman Studio.

The studio was launched in 2014 and is approaching $3 million in sales revenue, raking in $350,000 per month in sales-generated revenue. In order to create a successful in-house advertising agency, Hanrahan said the first thing they did was create a process and an established set of services and worked to find out what the market wants by working with local businesses and offering a strong product. For Statesman Studio that includes advertising, creative services, campaigns, native advertising, video advertisements and time-based services that allow businesses to choose the product they want.

(Sitting, from L-to-R) Jessica Gardner, Paige Cavazos (Standing, from L-to-R) Jason Garcia, Katie Smith, Kim Harrington, Julie Prebula, Avi Schaeffer, Dan Hanrahan, Jennifer Cooper, Daniel Loyd (Not pictured) Amy Lemen.

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Alex Fuentes, vice president of interactive and marketing for the *Miami Herald*

The *Miami Herald*'s main news app homepage

The Gators Football app homepage

> INNOVATION

Niche Smartphone Apps

THE *MIAMI HERALD*

Soon after Apple launched its first iPhone in 2007, the *Miami Herald* began working on a Miami Dolphins app to offer its audience exclusive content for the city's football team.

Alex Fuentes, vice president of interactive and marketing, said they began developing the app in early 2008 and had it up and running by spring 2009. Since then, the *Herald* has launched 11 additional in-house apps—eight of which are sports related (including high school football) and the tenth app is a main news app, all of which are available for iOS and Android.

The *Herald* was able to utilize the first app's template when creating the other nine, so duplication was simple, Fuentes said.

Developing these apps is important in reaching audiences today. "The way people get their news has changed over the last 10 years," Fuentes said. "Being able to provide our content the way they want it is essential...Have a main app for your brand, but also look into what is your specialty—it depends on that market."

While keeping up with the constant updates can be challenging, Fuentes said being accessible to readers is important. Although the *Herald*'s first app took roughly nine months to build, apps have become increasing more common and better resources have been developed for them. It now takes only three to six months to create one, he said.

The *Herald* is currently working on creating an eleventh app called Flashback Miami in collaboration with the Jefferson Institute, which would take audiences through some of Florida's historical sites, allowing people to snap photos and accumulate points that can later be spent on *Herald* merchandise.

The apps can be downloaded for free, but users will be promoted to subscribe after the free content limit is reached. Although Fuentes could not disclose numbers, he said the *Herald* is pleased with number of app downloads.

> INNOVATION

Mobile Moments

THE *NEW YORK TIMES*

The *New York Times* recently launched Mobile Moments, a mobile advertising solution platform aimed to provide targeted ads during specific times-of-day. The ad solution will feature targeted short stories ("Screenplays") created by the *Times*' T Brand Studios on the paper's news app and mobile Web, according to a press release. Depending on the time of day, the ads can be a graphic, video, an interactive chart, or a swipeable series of short stories. With an increase in moment-to-moment publishing and personalized journalism, Mobile Moments adds compelling advertisements to that content. ■

Some of the "moments" marketers can choose for their advertisements with Mobile Moments.

By Adreana Young
adreana@editorandpublisher.com

NEWSPEOPLE

Mark Lorando has been named vice president of content and editor of NOLA.com and *The New Orleans Times-Picayune*. Lorando is a 34-year veteran of *The Times-Picayune*. He began his journalism career in 1981 as an 18-year-old newsroom clerk, and later became a TV columnist, a position he held for 16 years, before becoming features editor. In 2012, Lorando was named director of metro content, overseeing news, entertainment, photography and videography coverage. In 2014, he added oversight of Baton Rouge and Washington coverage. In his new role, he will oversee the entire newsgathering operation.

Carolina Garcia, managing editor for enterprise and projects for the Los Angeles Newspaper Group's nine publications, has retired. She joined the organization in 2008, taking over as senior editor of the *Los Angeles Daily News*. She came to LANG from the *Monterey* (Calif.) *Herald*, where she served as editor.

Jim Shrader has been named publisher of the *Journal-Courier* in Jacksonville, Ill. He will also become publisher of *The Telegraph* in Alton, Ill. Shrader has worked for multiple publications since his start in advertising sales in 1979 at the *Granite City* (Mo.) *Press-Record*. He served as advertising director at *The Telegraph* from 1989 to 1992 and returned as publisher in June 1998, a position he held until April 2013. Most recently, Shrader served as vice president of sales for radio station WBGZ.

WoodWing Software has appointed **Scott A. Smith** as senior vice president, North America. In his new role, Smith will drive WoodWing's business in the United States and Canada, offering solutions for content creation and digital asset management to marketing and publishing companies. Smith joins WoodWing from Time Inc., where he worked for more than 12 years, most recently as vice president, technology product engineering.

Shelly Darby has been named managing editor of the *Palm Beach* (Fla.) *Daily News*. She was previously an editor for nearly two decades at *The Detroit Free Press*. While at the *Free Press* Darby was assistant editor/high school sports; editor of Community Free Press and editing coach for all platforms. Prior to that, she was a sports copy editor at the *New Haven* (Conn.) *Register*.

Joe Leong has been appointed vice president/chief revenue officer for the Albuquerque Publishing Co. which publishes the *Albuquerque* (N.M.) *Journal*. In his new position, Leong will oversee advertising, marketing and circulation functions for the newspaper. He has been in the newspaper industry for 28 years and joined the Albuquerque Publishing Co. in 2012. Prior to that, he was the circulation and marketing director for the *Honolulu* (Hawaii) *Advertiser* and later moved to the *Honolulu* (Hawaii) *Star-Bulletin* as circulation director. Leong led the circulation team that successfully merged the city's two daily newspapers in 2010.

Tom Betts has been appointed chief data officer for *The Financial Times*. Betts will become the first CDO to join the *FT* executive board. In this new role, Betts will oversee the strategic use of customer data and research across the organization. Since joining the *FT* in 2009, Betts and his team have spearheaded the use of data to improve business performance, allowing the *FT* to deliver better services and tools for both readers and advertisers.

Michelle Harper has been named Cox Media Group's new vice president of sales. In this role, Harper and her team will work with all CMG newspaper, radio and TV brands to develop and execute strategic sales programs and training. Harper joined CMG as the general sales manager for WAXN-TV in Charlotte, N.C. in 2011. She began her media career at WTVD-TV in news in 1985. Harper was a local account executive at WJZY and then joined WSOC-TV in the same capacity from 1993-1995 before moving to the national side of sales working at Seltel in Atlanta, Ga.

Daniel Pike has been hired as managing editor of the *Bowling Green* (Ky.) *Daily News*. He previously spent six years serving as sports editor, city editor and assistant managing editor before leaving nearly two years ago to be editor and later general manager of the *Glasgow* (Ky.) *Daily Times*. He also worked as a reporter at the *State Journal-Register* in Springfield, Ill.

William S. Morris IV has been named chief executive officer of Morris Communications Co. In his new

role, Morris will have direct operational oversight of the company's corporate operations and its business divisions. His media career began at Morris Communications after graduating from the University of Georgia. Morris worked as an account executive for United Telephone Directories in San Diego and then spent five years with Gannett Outdoor Co. in San Diego and Phoenix. He joined the family business in 1990 as assistant to the publisher of the *Athens* (Ga.) *Banner-Herald/Daily News* and general manager of *Athens* magazine. He then served as general manager of *The St. Augustine* (Fla.) *Record* before returning to Athens, Ga. in 1992 as publisher. He became president of Morris Communications Co. in 1996. In 2013, he was named CEO of Morris Venture Capital, a new division of Morris Communications.

Rob Perry has been named editor of the *Maryland Independent* in Waldorf, Md. He began his newspaper career at the *Independent* in 1998 as a summer intern before working as the police, courts and fire beat reporter. He later moved on to write for *The Enquirer-Gazette* in Waldorf, Md. Perry was named managing editor of *The Calvert Recorder* in Prince Frederick, Md. in 2001, and then became its editor in 2012.

Randy Cope has become partner and managing director of Cribb, Greene & Cope. Cope started his career working most every position at his family's newspaper, the *Neosho* (Mo.) *Daily News*. He served as publisher of the *Northwest Arkansas Times* and also as a regional manager. In 1999, Cope went to work for Liberty Group Publishing, first as regional manager and later as co-president. From 2008 to 2013, he served as president and CEO of American Consolidated Media, which has more than 60 publications in eight states. In that role, he worked with the owners, lenders, and board of directors to develop and execute a strategic plan that balanced between maximizing the print products while increasing the digital side of the business.

Jan Griffey has been named editor of *The Vicksburg* (Miss.) *Post* and affiliated publications, including vicksburgpost.com. She most recently worked as associate publisher and editor of *The Natchez* (Miss.) *Democrat*. Her first newspaper job was in 1981 as an intern with *The Democrat*. After graduating college, she worked at *The Ironton* (Ohio) *Tribune* as a reporter and later became its managing editor. Griffey worked for two decades in Niles, Mich., as editor and later publisher of Leader Publications.

Bill Elderton has been named general manager of *The Sentinel-Record* in Hot Springs, Ark. Elderton started his newspaper career in 1969, working for his hometown daily in Springdale, Ark. in the advertising and business departments, before moving on to work at the *Camden News*, *Arkansas Gazette* and *El Dorado News-Times*, all in Arkansas. Later, he did contract management consulting for Horizon Publications, Inc. after serving as general manager of the *Hot Springs* (Ark.) *Village Voice* from January 2010 to July 2011.

Colin Myler, editor-in-chief of *The New York Daily News*, has stepped down from his position. Myler joined the newspaper in early 2012 after serving as editor of

ACQUISITIONS

Frankfort Newsmedia, LLC has completed its purchase of *The State Journal* in Frankfort, Ky. from **Dix Communications**. FNL is majority owned by Boone Newspapers, Inc. with offices in Tuscaloosa, Ala. and Natchez, Miss. Other owners are Carpenter Newsmedia, LLC and key BNI personnel. The sale ends 53 years of ownership by Dix Communications.

New Media Investment Group Inc. announced it has acquired the *Monroe* (Mich.) *News* and related assets from the **Monroe Publishing Co.** MPC is an employee-owned company that publishes the *Monroe News*, a 14,000-circulation daily newspaper and 21,000-circulation Sunday newspaper. In addition, MPC publishes *Bedford* (Mich.) *Now*, a weekly community newspaper distributed to 11,500 homes. New Media is one of the largest publishers of locally based print and online media in the United States, as measured by its 126 daily publications. The company operates in more than 460 markets across 32 states.

The News of the World in the United Kingdom.

Mark Leister has been promoted to senior vice president and managing director of Managing Editor Inc. Leister has worked with MEI since 1991 playing an essential role in developing business with major companies such as Condé Nast International, Prometheus Global Media, *The Washington Post* and *The New York Times*. The promotion formalizes Leister's duties and responsibilities. Over the years, he has spearheaded product development, sales, financial systems, legal negotiations and third party relations, including MEI's longtime relationship with Adobe Systems.

Daniel Suddeath has been named editor of the *Glasgow* (Ky.) *Daily Times*. Suddeath was previously a staff writer for the *News and Tribune* in Jeffersonville, Ind. for seven years. He also served as editor for *Southern Indiana Business Source* magazine during that time. Previously, he was a reporter and editor at the *Portland* (Tenn.) *Progressive*.

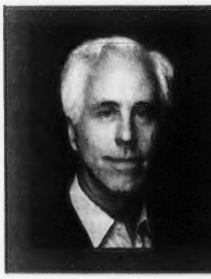
Steve Gray has been named vice president of strategy and innovation of Morris Communications Co., where he will be responsible for company-wide strategic planning and innovation. Gray was first hired by Morris Communications as a strategy and innovation consultant in 2009 and became the director of strategy and innovation in 2012. His career began at his family's newspaper in Monroe, Mich. where he was a reporter, editor and president, and he still serves as chairman of the board. From 1998 to 2005, he was managing publisher of *The Christian Science Monitor*. In 2005, Gray joined Newspaper Next, a three-year innovation project of the American Press Institute. Gray is a past president of the Inland Press Association and the Michigan Press Association.

Rob Devincenzi has been named president and publisher of the *Marin* (Calif.) *Independent Journal*. He was previously editor and publisher of several South Bay weekly newspapers owned by Digital First Media. Devincenzi began work with the *Milpitas* (Calif.) *Post Newspapers* in 1993 as a reporter. He was promoted to managing editor a year later, and in 1999, he became editor and publisher as well as advertising director. He has helped launch two newspapers, the *Fremont* (Calif.) *Bulletin* in 1996 and, in 2014, the *Newark* (Calif.) *Connection*. He oversees news and all aspects of the business for the *Milpitas Post*, *Newark Connection*, *Berryessa Sun* and *Fremont Bulletin* newspapers.

Randy Graf has been named publisher of the *Wilmington* (Del.) *News Journal* and regional publisher for the Civitas Southwest Ohio Group. He began his career as advertising director for the *Post-Crescent* newspaper in Appleton, Wis., later becoming president and CEO of the Central Wisconsin newspaper group for Thomson Newspapers. Graf most recently served as vice president with Worldwide Media Services.

John Myers has joined the *Los Angeles Times* as Sacramento bureau chief. He replaces **Phil Willon**, who is now a state politics writer. Most recently, Myers served as senior editor at KQED and also served as political editor for Sacramento's ABC affiliate News10 KXTV.

Allison Shepherd has been named publisher of the *LaRue County* (Ky.) *Herald News*. Shepherd began her career as general manager and advertising manager of the *Herald News* in August 2010. She was previously sales and marketing director of Farmland Publications Inc. and served in advertising sales and sales management at the *Adair County Community Voice* in Columbia, Ky.



Stephen Hills, president and general manager of the *Washington Post*, has decided to leave the company after a 28-year career at the end of the year. He will not be replaced and his duties will be split among other executives. Hills will continue working with the *Post* after his Dec. 31, 2015 departure date, advising the *Post* on key strategic issues.

John Myers has joined the *Los Angeles Times* as Sacramento bureau chief. Before coming to the *Times*, Myers was senior editor at KQED and served as its longest-serving statehouse bureau chief. He has also served as political editor for Sacramento's ABC affiliate News10 KXTV.

Tina Bequeath has been promoted to vice president of publishing for Calkins Media in western Pennsylvania and will also serve as permanent publisher of the *Beaver County* (Pa.) *Times*. Bequeath became the newspaper's controller in October 2010. In March 2013, she also became controller for the Western Pennsylvania Media Group, which includes the *Ellwood City* (Pa.) *Ledger*, the *Herald-Standard* in Uniontown, Pa., and SWC Properties. She now heads those Calkins properties. ■

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Who we are and what we do -

ICANON is a privately held company centrally located in the Northeast Business Corridor near Philadelphia, Pennsylvania. Regardless of application, data management is a core competency with ICANON since its formation in 1990.

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Ours is a modern, non-legacy solution designed utilizing the latest technology available in order to allow publishers to develop their business model in the ever-changing and growing publishing landscape. Moreover, our consumption-based pricing model covers all aspects from hosting to support to updates providing the best value to publishers in a scalable system which mirrors the business models of our customers.

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The browser-based interface provides an environment in which reporters, stringers, and photographers can publish in the field, in real time from any device. By utilizing Microsoft Azure, Libercus is able to deliver a true cloud solution and not just a remote data center as is the case with our competitors.

Business Directory

Vision Data's *"Soup-to-Nuts"* Advantage ...

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Since Vision Data first began serving newspapers back in the mid-70's, we have been dedicated to providing for publishers' changing needs with the development and advancement of a complete suite of dynamic internally developed software applications, backed by superior service and user support.

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The result of our unified approach to development is a huge benefit for today's progressive publisher; a complete ***"Soup-to-Nuts"*** menu of coordinated sales, customer service, business and production applications, including:

Online tool suite:

Sales Tablet, CRM, Order entry, more

- Website customer service screens for subscribers, carriers, dealers, classified and retail advertisers; all driven directly by our base systems, simplifying usage and saving time and costs. Included search engine creates more sales.
- Remote account management for outside sales reps connects directly to order entry, ad tracking, accounting, reporting, - enabling full instant field functionality with full CRM.

Advertising:

- Single database, single screen entry for classified, retail, on-line, preprints, special packages, etc. Campaign management suite, CRM, E-tears, auto proof email, etc. Total functionality in a single application.

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- Circulation management system for today's print, digital and blended subscription models. Postal reporting, Mapping, EZ Pay, user-friendly CSR, accounting, TMC, etc.

Production:

- User-friendly Classified Pagination/Publication Layout for Quark or InDesign
- Ad-Tracking function, manages production, cuts-costs, streamlines ad creation.

Accounting:

- Accounts Receivable management & reporting
- Accounts Payable/General Ledger system

Technological Innovation: Vision Data constantly re-invests in innovation and development. Our experienced staff has excellent skills in managing accounting and circulation, as well as flowing and controlling ads. We are constantly developing revenue modules that add to your sales packages. Our VisionWeb suite team is second to none in the industry and is dedicated to keeping Vision Data on the cutting edge of that technology.

Configuration Options: Vision Data ***"Soup-to-Nuts"*** packages are available in various configurations: In addition to locally-hosted server configurations, we offer both IaaS (Infrastructure as a Service - Vision Data hosted) and SaaS (Software as a Service - leased access) system configurations, both of which save you the cost and manpower of installing and managing your own server.

Large Customer Base: We have a large base of over 2,000 publications made up of a good mix of privately owned newspapers and newspaper groups. We have continually grown our base at a manageable rate , aided by our reputation for outstanding customer service and attention to customer needs. We take great pride in our history of customer retention.

"Soup-to-Nuts" Ongoing Support Pricing: By investing in Vision Data's ***"Soup-to-Nuts"*** systems, you can also lower your ongoing support costs by replacing multiple vendor support charges with a singled "Packaged" support charge. Publishers investing in the total Vision Data "Soup-to-Nuts" package can save over fifty percent from the cost of multiple support packages.

Competitive Pricing: When we believe a newspaper is a good fit for Vision Data's user base (built over 40 years of steady growth) we can be very aggressive with pricing, as we are privately-owned and no one can touch our low overhead.

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This is a new position in our company. The right person will oversee all aspects of the sales division. Direct reports include all outside sales personnel plus the National Accounts/ Classified Advertising Manager. Our main office is in Highlands Ranch, with other offices in Golden, Westminster and Littleton. Several of our papers are over 100 years old, with the Golden Transcript turning 150 in December.

To apply to become a member of CCM, please email your cover letter and resume to:
Jerry Healey, Publisher,
jhealey@ColoradoCommunityMedia.com
EOE

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DIRECTOR OF AUDIENCE DEVELOPMENT

The Commercial News seeks an energetic newspaper professional who is proven in sales and management to lead our audience development team. This person will be responsible to grow readership and engagement with our audiences on multiple platforms. Our Director will develop, implement and manage strategic goals and plans to maximize revenue and growth within the department. A creative approach to audience development is a must. Our Director will be able to meet revenue targets and manage expenses effectively as well as have a passion for customer service.

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- Editing staff and freelance writing
- Magazine planning and production
- Business development

Send cover letter, resume, references and published clips that demonstrate writing, editing and leadership skills to: *careers@flagshippublishing.com*. Hard copies of magazines may be sent to: Chris Amundson, Flagship Publishing, PO Box 1974, Estes Park, CO 80517

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Strong decision making, problem-solving, interpersonal, and organization skills are essential. Attention to detail, deadline-driven and the ability to engage in long term planning and evaluate results are also critical competencies. The ideal candidate will have a bachelor's degree in marketing, advertising, communications or business and five or more years of relevant experience working in a corporate marketing environment with proven success. Prior newspaper experience is preferred.

Kenosha is a city of 100,000 that sits along the shore of Lake Michigan between Milwaukee and Chicago. It's a great news town, evolving from its manufacturing heritage and capitalizing on its location along Interstate 94. It's home to a state university, a private liberal arts college and a technical college.

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Fort Wayne Newspapers, one of the largest publishing concerns in northeastern Indiana, publishes two daily newspapers, The News-Sentinel and The Journal Gazette. We also publish Fort Wayne Magazine and are a regional print center. The company is seeking a strong leader to manage our Packaging Operations at night.

Our ideal candidate must possess a strong people skills, an ability to troubleshoot mechanical issues, and able to perform under deadline pressure. The ability to communicate effectively with relevant departments and motivate team members is crucial. Experience with computers is required.

This position has responsibility for optimum deadline performance, quality, and maintain packaging accuracy. You will also maintain a clean and safe work environment in the packaging department while assuring safety policies and OSHA guidelines are met. There will be weekend and evening work to accommodate production schedules.

If you are a very energetic with 3-5 years experience in an industrial environment, a minimum of a year of supervising experience, this is an opportunity for you.

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If you are interested in a rewarding career, email a cover letter and resume to *bbrickman@fortwayne.com* or mail it to: c/o Ben Brickman, Production Director – Fort Wayne Newspapers, 600 W. Main Street, Fort Wayne, IN 46802.

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Experience covering federal agencies and Congress is desired. Daily news experience is a plus, as is knowledge of the drug and/or device industries. Some travel is involved. The job is full-time and in-house at our Falls Church, Va., location.

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White House Side-steps Journalist's Question

By Hal Morris

At White House press briefings, is it "disrespectful" to ask President Barack Obama a hard-hitting question that reflects what is on the minds of many Americans?

When Major Garrett, CBS News' chief White House correspondent, did that in July, it brought frowns from some journalists and a scolding from an irritated president. Some news folks, especially those on competing TV outlets, attacked Garrett as "disrespectful."

That was when the veteran broadcast/print newsman, in the wake of the Iran nuclear deal, asked the president why nothing was said about releasing four Americans (including two journalists) being held in Iran—and no word on the hostages' status.

The president admonished Garrett by saying, "That's nonsense, you should know better."

Others felt Garrett asked a proper, inquisitive question, distinguishing himself as a watchdog, thus setting him apart from some other Washington correspondents that media critics label lapdogs with their softball queries.

That quiz session underscored that covering the current White House yields no easy answers despite the administration's claim that it is "the most open and participatory administration in history."

Reflecting on the CBS newsman's questioning of the president in the Iran case, Jack Marshall, writer of Ethics Alarms, declared, "American journalism is supposed to be, indeed ethically obligated to be, suspicious, probing, objective and adversarial, which described Garrett's question exactly."

As Garrett later explained, "All I was trying to do was elicit from the commander-in-chief where these four Americans in Iran fell in his prioritization of obtaining a nuclear deal and whether he fought for their release."

A University of Missouri graduate with journalism and political science degrees, Garrett said his questioning "struck a nerve. That was my intention. Was it provocative? Yes. Was it intended to be as such? Absolutely."

Just 11 days earlier, the White House Correspondents' Association—in which Garrett serves as secretary in the current year—spurred by some frustrated members, announced a set of "principles and practices" in search of "meaningful and consistent access to the president."

Among primary goals, WHCA cited:

- The press must be able to see, hear, witness and question the president and his or her aides on a routine basis, in addition to the daily White House briefing.
- The press must have the ability to question the president in person on a regular basis, including through a full news conference at least once a month and in response to significant news developments.

Susan Milligan in a detailed Columbia Journalism Review article put some light on the White House press corps, pointing out there is "a gulf between the press and the head of state it's charged with covering. The answers are long, leaving time for just a few questions from a press corps with already-limited access to the president. Actual news is almost never made, since the White House has new tools allowing it to release and manage news on its own schedule and terms—its online news report is but one of these."

In checking the White House online news site, I noted under the heading ENGAGE AND CONNECT, the opening line was contrary to what Washington journalists find in attempts to pry information from the president at press briefings:

President Obama is committed to making this the most open and participatory administration in history.

Along with information prepared by White House staffers, the site (whitehouse.gov/engage/latest-news) invites contacting the White House with questions or comments online.

Milligan, who covered the White House for the *New York Daily News* and later for *The Boston Globe*, also commented on media performances at the White House.

"At press conferences, the overwhelming tendency is to ask about the day's headline or to look for the 'gotcha' question, instead of addressing long-term accountability issues," she said. "Reporters ask questions not to get information, but to get a reaction. And even with that strategy, they rarely succeed."

One reason, cited Milligan: "White House correspondents say the president is deft at running out the clock by 'filibustering' with his answers." ■

Hal Morris spent two decades as a newspaper reporter and editor in Los Angeles. He writes at GrumpyEditor.com.

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